DOCUMENT RESUME

ED 123 171 95 SO 009 120

TITLE	Man and His Creative Awareness: An Approach to the Humanities.
INSTITUTION	Institute for Services to Education, Inc., Washington, D.C.
SPONS AGENCY	National Inst. of Education (DHEW), Washington, D.C.
PUB DATE	Sep 73
NOTE	452p.; For a related document, see ED 084 936
EDRS PRICE	MF-$0.83 HC-$24.77 Plus Postage
DESCRIPTORS	Course Content; Course Descriptions; *Cultural Awareness; *Cultural Education; Curriculum Guides; Dance; Fine Arts; Higher Education; *Humanities Instruction; Learning Activities; Literature; Music; Negro Culture; *Negro Institutions; Philosophy; Teaching Guides; Teaching Techniques
IDENTIFIERS	TCCP; *Thirteen College Curriculum Program

ABSTRACT

As part of the Thirteen-College Curriculum Program (TCCP), this teacher's manual contains background material and teaching suggestions for a sophomore-level course in humanities for predominately black colleges. The objective of the course is to train students to appreciate the arts, view art as one of the few channels through which men still succeed in their quest for spiritual identity, and involve them with the substance of the medium under consideration. The five units in the first section move from very basic activities in the development of sense perception to the development of perception and skills in the graphic arts, literature, music, dance, and drama. Section 2 provides teacher background information in order to guide students in the study of occultism, mysticism, and magic. Section 3 focuses on two of man's interpretations of experience through which the universe is revealed to us. The first interpretation deals with mythological man--the revelation of heroes, gods, and God in whom is represented the spiritual ideal. The second interpretation deals with man as protester--as he manifests discontent about the unfulfilling political, social, psychological, moral, or religious order in which he finds himself captive. Section 4 provides excerpts from teachers on how they have used these materials and approaches. (Author/DE)

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MAN AND HIS CREATIVE AWARENESS

-AN APPROACH TO THE HUMANITIES

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The Editorial Staff of Institute for Services to Education wishes to thank the following teachers in the Thirteen-College Curriculum Program and the Five College Curriculum Program for their contributions in developing and revising the materials in this volume.

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NOTE:
The editors would like to thank Ms. Sara Hollis for her help in illustrating this manual.

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From 1967 to the present, ISE has been working cooperatively with the Thirteen-College Consortium in developing the Thirteen-College Curriculum Program. The Thirteen-College Curriculum Program is an educational experiment that included developing new curricular materials for the entire freshman year of college in the areas of English, mathematics, social science, physical science, and biology and two sophomore year courses, humanities and philosophy. The program is designed to reduce the attrition rate of entering freshman through well thought-out, new curricular materials, new teaching styles, and new faculty arrangements for instruction. In addition, the program seeks to alter the educational pattern of the institutions involved by changing blocks of courses rather than by developing single courses. In this sense, the Thirteen-College Curriculum Program is viewed not only as a curriculum program with a consistent set of academic goals for the separate courses, but also as a vehicle to produce new and pertinent educational changes within the consortium institutions. At ISE, the program is directed by Dr. Frederick S. Humphries, Vice-President. The curricular developments for the specific courses and evaluation of the program are provided by the following persons:

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The curriculum staff is assisted in the generation of new educational ideas and teaching strategies by teachers in the participating colleges and out-side consultants. Each of the curriculum areas has its own advisory committee, with members drawn form distinguished scholars in the field but outside the program.

The number of colleges participating in the program has grown from the original thirteen of 1967 to nineteen in 1970. The original thirteen colleges are:

Alabama A & M University	Huntsville, Alabama
Bennett College	Greensboro, North Carolina
Bishop College	Dallas, Texas
Clark College	Atlanta, Georgia
Florida A & M College	Tallahassee, Florida
Jackson State College	Jackson, Mississippi
Lincoln University	Lincoln University, Pennsylvania

Norfolk State College	Norfolk, Virginia
North Carolina A. & T. State University	Greensboro, North Carolina
Southern University	Baton Rouge, Louisiana
Talladega College	Talladega, Alabama
Tennessee State University	Nashville, Tennessee
Voorhees College	Denmark, South Carolina

A fourteenth college joined this consortium in 1968, although it is still called the Thirteen-College Consortium. The fourteenth member is:

Mary Holmes Junior College	West Point, Mississippi

In 1971, five more colleges joined the effort although linking up as a separate consortium. The members of the Five-College Consortium are:

Elizabeth City State University	Elizabeth City, North Carolina
Langston University	Langston, Oklahoma
Southern University at Shreveport	Shreveport, Louisiana
Saint Augustine's College	Raleigh, North Carolina
Texas Southern University	Houston, Texas

The Thirteen-College Curriculum Program has been supported by grants from:

The Office of Education, Title III, Division of College Support
The Office of Education, Bureau of Research
The National Science Foundation, Division of the Undergraduate Education
The Ford Foundation
The Carnegie Corporation
The ESSO Foundation

A year later a sixth college joined the Five-College Consortium. The sixth member is:

Fayetteville State University
Fayetteville, North Carolina

TABLE OF CONTENTS

Page
INTRODUCTION 1

PART I

SHARPENING PERCEPTION. 3
  A. SENSE AWAKENING EXERCISES 3
  B. TOWARD A VISUAL VOCABULARY. 17
    1. Applied Art
    2. Media
    3. Art Workshop Handbook
  C. TOWARD A LITERATE VOCABULARY. 98
  D. TOWARD A MUSICAL VOCABULARY 125
  E. TOWARD A GESTURAL VOCABULARY. 208
    (Synthesis: DANCE AND DRAMA)

PART II

ESOTERICISM: THE MYSTERY SCHOOLS. 262

PART III

MYTHOLOGICAL MAN 281
MAN AS PROTESTOR 389

PART IV

WHAT'S HAPPENING IN THE HUMANITIES CLASSROOM: TEACHERS TALK 475

DIAGRAMS

THE WORLD OF CONTEMPORARY MAN . . . . Figure 1b
THE WORLD OF ARCHAIC MAN . . . . Figure 1a
MEDIA EXPRESS . . . . Page 55D
VIDEOTAPE DIAGRAM . . . . Page 68D

Figures 1a and 1b, the world of contemporary man and the world of archaic man, have been removed due to copyright laws.

INTRODUCTION

The Humanities course is directly related to two first year courses, "Idea and Their Expression" (English) and "Social Institutions" (Social Science), also to "Philosophical Inquiry" (Philosophy) in the second year. "Ideas and Their Expression"provides for students numerous opportunities to learn means of gaining control of oral and written epxression; the "Social Institutions" course contributes conceptual instruments with which to analyze the social fabric for remediable flaws; and,finally, the course in "Philosophical Inquiry" teaches students to question the many perspectives from which man formulizes meaning. The Humanities course, then, trains the student to appreciate the arts, not simply as another expression of the above concerns, but one which in our fragmented world is one of few channels through which men still succeed in their quest for spiritual identity.

The four part division of the materials in this manual is an organizing principle, conceived more for editorial convenience than for absolute structure. All materials subsequently published by ISE are likely to find a home in one of the four parts; teachers should attempt to create an order that is meaningful to their own circumstances and inclinations. The units, or sequences in Part One move from very basic activities using selected approaches and appropriate material in sense perception through perception in the graphic arts, literature, music, dance and drama. Part Two, "Esotericism: The Mystery Schools," offers a firm base for those who wish to respond to student interest in this area, and Part Three denotes a quide through two of Man's many stances to experience through which the universe is revealed to us: through Mythological Man--the revelation of heroes, gods and God in whom are represented the spiritual ideal; through Man As Protestor--as he manifests discontent about the unfulfilling political, social, psychological, moral or religious order in which he finds himself captive. Part Four contains excerpts from teacher reports which should provide insight into the variety of imaginative uses of these materials and approaches.

If anything characterizes the technical aspect of the Humanities materials, it is the diversity of methodology. The common denominator in this variety is, of course, the central idea of student involvement with the substance of the medium in consideration. In all activities a pattern of interaction with the materials is established in a manner appropriate to these materials. To oversimplify, we are really seeking to facilitate for the student an experience with the Humanities as an everyday experience.

One important criteria for use of a particular technique is that it have built into it a mechanism which enables the student to critically evaluate his own product with respect to those of established artists in the field. The aim of this ultimate comparison is not to intimidate the student before the "great works" of art, but, rather, to help him gain some perspective first, of the universality of the creative urge, then, of the craft involved or the language of that particular discipline. Once such perspectives are established, a broader examination is possible of the social political forces operative in the life and career of the artist as these forces shape or are limited by other humanizing institutions such as the family, schools, churches, and the aspirations of young people toward self determination. Hence, in dealing with photography as an art form,students compose their own photographic impressions and essays; in encountering music, students are involved in collective improvisation and rudimentary notation systems using symbols of their own choosing and design. Both of these exercises are necessarily followed by formal examination of the art form as practiced by professionals and a look at how its basic elements are codified and symbolized.

As you explore these materials, it may be helpful to think of this course (and these materials) as, first of all, a medium for discovery of the world of spirit which we all share by virtue of our common humanity.

SHARPENING PERCEPTION

PERCEPTION I

BASIC EXERCISES

These activities are designed to awaken students to the advantages and limitations of sense perceptions. To introduce a series of exercises in sound, touch, olfactory, gustatory and visual perception, it would be helpful to demonstrate the necessity for concentration. An example is given of this kind of exercise.

Materials:

- Record player / tape recorder
- Modern music
- Spray perfumes
- Candle
- Incense
- Hand fan
- Cologne
- Hand lotion
- Kleenex tissues
- Unsalted candy
- Tangy candy
- Sunflower seeds
- Grapes with seeds
- Pepper candy
- Mints
- Flowers
- Sculpture
- Unusual lights
- Clothing of unusual texture
- Blindfolds

Procedure: Introduction

Before beginning the exercise, students should have some understanding of the meaning of perception. Stress concentration on the various sensations they will experience. Have desks cleared of books; a tablet, pen or pencil may remain. Students are seated in a circle or semi-circle. Items the teacher will use are not seen, except for maybe the phonograph or boxes. Blindfold the students.

The idea here is that students should try as much as possible to be aware of the sensations they will experience so as to recreate them in another form. The ability to recall is important.

Preparatory Activity:

Have a student hold a glass or cup tightly, trying to crush it. Be sure other students are looking closely at this. After a few seconds of holding the item, have the student return it to you. Then have the same student hold an imaginary glass. What is different about the two demonstrations? (Students should have noted the lack of tension of muscles in the arm, fingers, hand in the second demonstration; hand clasped tightly into a fist instead of allowing room to surround the glass; different facial expressions; etc.) Another brief demonstration would be a tug-of-war using a strong belt. The same procedure -- first with the belt, then without it.

- SOUND, TOUCH, SMELL, TASTE, SIGHT -

Sound:

Decide whether or not you want students blindfolded. You may want the class divided into two groups. Before beginning, bring class to absolute silence. Lights on or off according to your preference. Listen to far noises; traffic, voices in the halls, the occasional noises in the classroom. Have students concentrate on remembering what they sensed.

Touch:

While the class is quiet ask them to slowly rub their hands together, feeling the palm, nails, back of hand; have them touch other parts of the body -- hair, face, arms, etc.; to be aware of the different textures, shapes. While the sensations of touch is being experienced, play some music (Pharoah Sanders "Colors", Miles Davis "Bitches Brew" or others.

Smell:

Spray a fragrance into the air or a scented candle can be used. A candle offers another odor and sound (scratching of matches or clicking of lighter). Be certain students are aware of the three different senses at work simultaneously -- sound, touch, smell. Incense is good to use also. (A table that has been placed in the center of the circle should be covered with various items of different colors, shapes, textures, etc. The teacher should try to move as quietly as possible.)

Have students open palm of their hands and drop a bit of lotion in the hands of each; (don't give the boys perfumed lotion). Ask them to rub their hands together. Do not tell them what they felt dropping in their hands. Cologne may also be used. Again, do not give the fellows perfume. Tell them to note any change of texture.

Using a hand fan or anything appropriate, fan students with a circular motion being careful not to concentrate wind on any one person. Ask a student to assist you in turning the lights on and off while you continue fanning. Tell students to open their palms into which you drop a bit of lotion. It is good to have different types. (Do not give boys perfumed lotion!) Tell students to rub their hands together, sense the viscosity, texture.

Sensations are continually building. Music can at times be soothing and calm, loud and quiet. Lights are out; odors are still present with slight breezes now and then.

Taste:

Mention that the next three or five items are to be touched for texture and shape, to be smelled, and to be eaten. Then distribute the items. You can give students prepared packets or give each different items one at a time. Some suggestions are:

Unsalted candy
Tangy candy
Sunflower seeds
Grapes with seeds
Fire balls (pepper candy)
Mints (this should be given out last)

Depending on the size of your class, some unusual soft drink can be given using very small cups. Kleenex tissues should be given to each student for the mess.

Sight:

After a quiet moment, have students remove blindfolds. Turn on lights. Limit their movement within the circle around the table. On the table you have placed various items of different colors, shapes, textures, patterns. Some suggestions:

Flowers
Sculpture
Paintings
Unusual lights
Music box
Unusual clothing

Have students touch the items. Music should still be heard, odors still obvious. Encourage students not only to look, but to see. While students experiment with sight, place on their desks the assigned paper. Suggestions for discussion and assignment (Imagination is the key) are included below.

This activity should take an entire class period.

Questions

1. Describe as accurately as you can the odors, sounds, appearance of objects, etc., that you experienced.

2. Did one sensation enhance or destroy the other? When and why?

3. Was there any occasion of fear of what would come next -- hesitation to touch, taste?

4. How does one sense affect another --

   a. smelling object
      feeling object
      seeing object

- IMAGINATION IS THE KEY -

1. You are man after having left "heaven". There is a complete blackout of memory of your former existence. After being here for a long period of time, you suddenly find yourself back in "heaven". Using all the sensations you experienced, describe the new world and your existence there. Use as vivid images as you can. Be creatively descriptive.

2. You are the oldest living person in your society. The people, deciding to record for future generations the story of creation, come to you for the story. This is the story of creation of the world and of man that you tell them. Use all the sensations you experienced in the activity to substantiate your story.

Note: Be sure to determine before hand if anyone is allergic to any foods or cosmetics.

PERCEPTION II

UNBLOCKING CHANNELS TO CREATIVE AWARENESS

- Explorations in Perception -

A major challenge confronting teachers is to guide the student to an intelligent understanding of the intricate connection between the HOW and the WHAT of the learning experience. HOW one's perceptions are awakened and guided determines in large measure WHAT will be the shape of his cultural manifestation - whether this expression be literature, music, dance, art, sculpture or architecture. HOW may be equated with rhythm, WHAT with the spirit.

The initiatory activities in this section were constructed to enhance the excitement of discovery as students through certain materials endeavor to perceive the rhythm and spirit of the Black Experience.

Approach I: A Tactile Experience

Objectives

1. To trigger the perception of touch through an examination of African Artifacts.
2. To introduce the concept of form-and-content relationship through direct experience and observation rather than through detailed exposition.
3. To whet the student's curiosity for investigating other facets of the unit.

Materials (Subject to individual modification)

1. Two ivory busts-one with triangular-shaped headpieces atop matted hair, heavily-liddened eyes, a long, broad nose, thick upper lip; the other bust with unadorned head, six circular, raised scarification marks on forehead extending from one inch below center hairline to space separating eyebrows and with a short, broad nose, well-defined full lips, and a chin-encompassing beard.
2. Two wooden statuettes: one head-loaded, Janus-faced, hermaphrodite, with heavy neck ornamentation and with shoulders sloping into totem symbols; the other a loin-clad figure firmly holding in raised position above head a long, clearly outlined and keenly shaped machette; and,
3. Heavily woven Akwete cloth with varying patterns which suggest the symbolic importance of the crocodile, snake, and palm frond. (See Teacher Notes 1)

Procedure

1. Have students clear desks of all items except a notebook (opened to a clean sheet) and pen. Next, ask each student to blindfold himself. Distribute the objects and have students make an unsighted examination. Although these notations will be irregular in form, the bewilderment and frustration encountered in trying to write will unconsiously spark an empathy for the "Unsighted" - an empathy that will increase in quantity and perceptiveness as each object is painstakingly explored.

2. Solicit five blindfolded volunteers to come before the class and orally describe the objects while the other class members remove their blindfolds.

3. Conclude activity with a discussion of such questions as: What sensations experienced through the tactile examination were not included in the visual examinations? What attributes of figures and material were more keenly discussed through touch than through sight? Through sight than through touch? What and how do these objects inform you of the culture that produced them? If these objects were products of your immediate environment, how would they be used?

Evaluation

Write an account of this experience describing your reaction to the sensations of the unsighted. Use your "unsighted" documentation for support of your controlling idea. Limit your remarks to one page, or less. Assign your writing a subject. (See Teacher Notes 2)

Application

How can this activity be used as a springboard into African mythology? The following are a few specific applications.

1. The heavily-woven Akwete cloth suggest three mini-units:
    a. Cultural affirmation in African and Afro-American dress
    b. The symbolic and practical functions of the Palm Tree in African Life (refer The Palm-Wine Drinkard), and
    c. Expanding the Aesthetics of Cloth-Making (tie-dying, etc.)

2. The Janus-faced statue affords a direct lead into a mini-unit on the African Concept of Time* which provides an opportunity for activities involving the study of African Myths.

3. The machette-bearing wood carving furnishes a direct lead into a detailed consideration of the African Craftsman (refer Camara Leye's "My Father's Workshop" in African Heritage[1]), together with a consideration of Religious Rites in African Traditional Society. From this vantage point, one can move easily from myth to drama through the specific consideration of The Cult of Dionysus, to Oedipus Rex, Medea, or the classical drama of one's choice.

---

* Mbiti, African Religions and Philosophy, pp. 15-28.

TEACHER NOTES

1. Where the items included in this activity are not personally owned, one should substitute others whose configurations are marked disconcernible in a tactile examination. Many schools have special African art collections where such objects may be borrowed.

   This initiatory activity has proved especially effective as a marvelous ice-breaker. During the entire class period, the classroom seethes with suppressed emotion - which occasionally erupts into tension-releasing unreastrained laughter.

2. This assignment may serve as a technique for arranging the first conference between instructor and student. Each paper should be carefully checked and notated. These notations then serve as leads into the dialogue to be developed during the conference.

   No grade is assigned the paper but notations refer to mechanics and clarity of expression. For the student with serious writing problems, the instructor may suggest extra conferences, etc.

   In addition, these notations can be the first entry in the instructor's personal and individual student profile. (It is extremely beneficial to keep individual files on students.)

PERCEPTION III

MOTION: Two problems in visual rhythms that might be a good introduction into working at (any) painting.

Teacher Notes: Here rhythm is defined as the flow created by the repetition of units; Syncopation represents the temporary displacement of one of these units, or an element within the unit. A syncopated rhythm creates a lively, changeable, visual pattern as opposed to a continuous stream of rhythmic design.

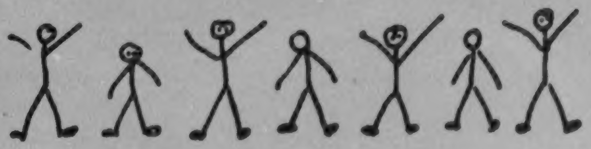
Rationale: The exercise is designed to create an awareness of:

1. The difference between a static, frozen, pattern, a flowing, repetitive pattern, and a syncopated rhythm moving from the eye.
2. The various elements which combine to suggest rhythmic movement in every visual aspect of life.

Procedure: Divide students into groups of six to ten. Each group should appoint a director to coordinate the activities. Ask the groups to present two visual patterns using their own bodies as the component parts. The students should arrange themselves against a defined area such as a screen or sheet attached to the wall.

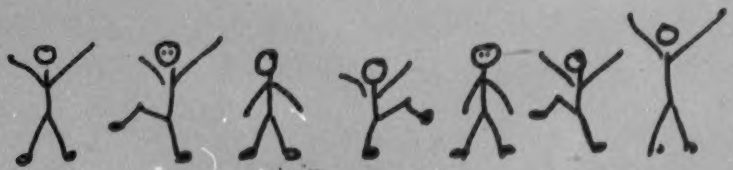
Exercise I: The first pattern presented should be repetitive and predictable so that if the field were extended, the pattern could continue indefinitely.

Pattern I: (Example)



The second pattern should be a variation of the first. By rearranging head, arm, torso and heights, the group can be made to suggest motion.

Pattern II: (Example)



Each group should be asked to analyze the presentations -

1. Which elements suggest motion, deaden motion?
2. What happens to the original pattern when variation or modulations are made?
3. Is there a rhythmic pattern in the resulting intervals? (that which is left of the original pattern)

Exercise II Rationale: musical and visual rhythm: shapes (bodies) measure space just as a beat orders time in music

Materials: colored construction paper, rubber cement, scissors, tempera paint, brushes, foil

Procedure: Play several pieces of music and ask the class to visualize the rhythms. Pieces should have an easily discernable beat. e.g. Opening of Beethoven's Fifth, the theme from Peter Gunn, a Bossa Nova, Shaft.
Then ask everyone to create a rhythmic design based on one motif from the music place. Designs may be done by cutting and pasting shapes from colored construction paper, or painting designs using different shapes or colors to describe a pattern.

Example: Opening motif of Peter Gunn

(grey on black)

(opening, heavy, staccato beats)

Some conclusions and questions:

If students have gone through these two simple exercises in creating and discussing visual rhythms, they should be naturally more inclined to notice these same rhythms in other art forms. The bend of a knee, the tilt of a head, the presence of a horizontal line will hopefully be called in as evidence in their arguments. The questions, which way does this painting move?(should not be senseless) - or - what is the tone of this painting?

PERCEPTION IV

ART AS A HAPPENING

Purpose:

To explore the range of possibilities in non-verbal communication and self-expression.

Materials:

1. Record player or tape recorder (preferably with prepared tapes which can be left unattended).
2. Musical instruments--bongos, marakas, bells, rattles, etc.
3. Art supplies--tempera paint, brushes, butcher paper, magazines, glue, construction paper, other.

Setting:

- A large spacious room, away from outside disturbances.
- Place tape recorder/record player off in a corner.
- Lay art supplies out on the butcher paper in a corner, ready to be pulled out into the room when needed.
- Pillows and blankets can be spread about to invite informal postures.

Procedure:

Have students enter the classroom and sit down wherever most comfortable; blankets and pillows may be spread out on the floor to invite a more relaxed and informal manner. A brief descriptive statement of purpose (see "Introduction") might help to break the initial skepticism accompanying the unknowns of the workshop. If other comments are added on questions entertained, try to do it at the beginning and to stress the importance of further such communication being acted out from then on.

Distribute the instruments and initiate some impromptu playing, dancing, clapping, etc.; here is where the few "primed" members (refer to "Teacher Notes,"p. 16) can take the initiative and encourage the others to join in. Allow the improvisations to flow as long as you, the teacher, are comfortable, and until the group seems settled down.

From this point, the happening may go in any direction. It is suggested that a lead off exercise be the mirror exercise (described below) because it is a good way to get students involved with each other. The other exercises which are described can be used wherever and with any variations that the "primed" people decide. Remember they are only ideas and should be expanded and developed as the group wants.

I. MIRROR EXERCISE*

1. Have leaders pair people off; partners stand facing each other.
2. Partner A starts, making movements, gestures, etc. with face, arms, etc. (Decide who will be partner A, non-verbally.)
3. Partner B tries to follow his lead, mirroring A's movements.
4. Continue until the follower wants to lead or the leader wants to follow--communicate changes, desires, etc. non-verbally.
5. Continue and elaborate by joining with other people, increasing mobility, etc.

II. OTHER EXERCISE POSSIBILITIES

A. Object Creation

1. Split up into 4 circular groups with a leader in each group.
2. Have the leader begin by creating an imaginary object (a small ball, balloon, block or boulder), and then "pass" it on to someone else in the group.
3. Keep "passing" it and changing the form or the function of the object (throwing it, splitting it, anything that comes to mind).
4. Extend this exercise by combining groups and increasing the number of objects and possibilities.

B. Introduction Through Touch

1. The group wanders around the room, each person with his eyes closed until people bump into each other.
2. Through touching, get to know the other person, feeling the facial structure, hair style, arms and hands, etc.
3. After a short period of time, try to say "good-by" to each other.
4. Open eyes.

---

* This exercise may be demonstrated by the leaders first.

ART AS A HAPPENING

A happening may be looked at as a collage in time and space; as a series of seemingly unrelated activities whose interactions with each other produce new, unpredicted forms. An artist, for example, may not know precisely what his finished creation will look like at the start, but he relies upon his feelings and interpretations about the interaction of shapes as the work develops to determine the final creation. Form and content are substantial factors in the process of personal expression, but it is really the mood and feelings behind the process which are the most significant. There are few feelings uncommon to all people, and it has only been the compartmentalizing of these feelings through language and other symbolic systems which has made communication among people a difficult process. In some senses, words have become an obstacle in this communicative process.

Today, you will attempt to explore the range if possibilities in verbal communication and self-expression. The objective is to move away from a reliance upon words as the sole means of communication, and to demonstrate, through gestures and bodily movements, what your mouth would normally say in words. For example, think and feel the contortions which your face moves in and out of when you verbalize to someone "I am happy" or "I am bewildered." Try to feel, very closely, the pulse inside your body, and to act out these impulses in any way you want, without using words.

The first part of the workshop will be a series of exercises oriented towards this process of acting out feelings and ideas. From there, we will move into the area of visual expression, on an individual or group basis. Materials will be available for collage making, painting or for any media combination or tangents you want to take.

(This piece could be given to the students before the workshop to introduce them to the idea of a happening.)

C. Other Creative Exercises

1. Make a name tag out of colored paper expressing yourself and your feelings through shapes and colors--no words.
2. Paint designs on faces and arms with tempera paint; talk to eachother through painted designs.
3. This leads well into collage making, individual picture painting, etc.

TEACHER NOTES

1. It is best to limit the group to about 20-25 students; too many people make things unavoidably chaotic.

2. It is very helpful to have 3 or 4 students aware of the overall focus of the workshop. If they have been primed on the principles and know the exercises, they can act as leaders, or more aggressive members of the group. This helps the other students to "catch on" more rapidly.

3. One of the most important points in the happening is to be very flexible and to let the participants dictate how the activities will move. This means having available some prepared exercises which the "primed" members can initiate, but don't be too fixed into any unalterable plan of approach. Each group brings a different set of characteristics and creative energies, and these nuances must be allowed for as they are the personal and individual expression within the workshop. Those people who have been "primed" can introduce new directions into the workshop, and students are the greatest of imitators and mimics!

4. This kind of spontaneously creative form lends itself very nicely to filming or videotaping; it is an especially good device for reviewing the workshop's activities and prompting students to see how they communicated non-verbally throughout the workshop.

   One word of caution: some people feel self conscious in front of a camera, and do not like it intruding into their expressive worlds. If a camera is being considered, it is best to talk it over with the students first.

TOWARD A VISUAL VOCABULARY

TOWARD A VISUAL VOCABULARY

Materials

Page No.

A. APPLIED ART

1. Introduction 19
2. Simple Form for the Analysis of Art 20
3. Figure Ground Relationships 23
4. The Hidden Structure of the Square 35
5. Lines/Symbols/Signs/Circles/Symbols/Squares/Signs........... 40
6. Considerations on Oriental Art and Thought 43
7. Afro-American Artists: New York and Boston (annotated list to ISE slide collection) 46
8. Bibliography 50

B. MEDIA

1. Introduction 51
2. The Objectives of a Media Workshop 53
3. Some Considerations on Media 54
4. Media Express (diagram of structural changes) 55
5. A Mini-Unit on Machines 56
6. An Informal Discussion on the Basics of 35mm Photography..... 59
7. Film 66
8. Videotape Diagram 68
9. Focus on Audio-Visual Materials in the Humanities- a point of view 69
10. A Means of Approaching the Visual Arts through Student Projects in Photography 71

Toward a Visual Vocabulary ....con't

Page No.

11. Visual Materials Pertinent to the Humanities Course......... 76
12. Media Bibliography 82

C. ART WORKSHOP HANDBOOK

1. Materials for the Mess OR/ Starting an Art Workshop......... 85
2. An Art Workshop on a Shoestring............................ 86
3. A Modest Art Workshop 87
4. Supplies for an Elaborate Art Workshop 88
5. Diagrams and Write-ups on the following techniques:......... 89
    a. Tie/Dye
    b. Paper Cutting
    c. Papier Mache and paper Mosaic
    d. Collage and Murals
    e. Printmaking (potatoe stamps and blockprinting)
    f. Drawing
    g. Photography and Filmmaking
    h. miscellaneous
        -rock art
        -plaster sculpture and mud sculpture

> The exalted kind of seeing that leads
> to the creation of great art appears as
> an outgrowth of the humbler and more common
> activity of the eyes in everyday life.[1]
>
> - Rudolph Arnheim

Art as a visual, perceptual and sensory experience must relate to the totality of the life experience, and the Humanities classroom is a natural place where this relationship can ripen. The immediate problem when including applied media as an integral part of the Humanities course is overcoming the initial fears and misconceptions in students or relating to the lack of talent, schooling, and/or no ideas. Clearly, the "unblocking [of] channels to creative awareness" is not going to be a reality if art is presented in terms of a speciality, thereby separating the artist from the man; art for art's sake must be replaced by art for man's sake.

In the classroom of "Man and His Creative Awareness," we attempt not only to be more aware and perceptive consumers of culture, but also to get a glimpse of the creative process from the inside. In the visual arts, this can be done in two ways: the classroom can become an art workshop where students can discover and experiment with various art and crafts techniques; and a separate workshop can be formed outside of the Humanities class period, and this workshop can be directed to the development of individual projects and more advanced techniques. By combining these approaches, the student more clearly understands the interrelatedness of his own creative endeavors within the context of larger cultural explorations. Likewise, as the student explores more intimately his own creative practices, he will automatically develop an aesthetic appreciation, criteria, and judgment of the works of others.

SIMPLE FORM FOR THE ANALYSIS OF ART

I DIMENSION

A. Two dimensional (painting, drawing, collage, etc)

B. Three dimensional (sculpture, montage)

C. Four dimensional (having motion, as in mobiles, film)

II SIZE

A. Small or medium size (for display on a table or wall as in a home or other confined area, or for religious use

B. Large (for use in a gallery, public building, church, etc)

C. Monumental (public display, architectural use, park decoration, national monument)

III MEDIUM

A. Paint (oil, acrylic, water, tempera, other)

B. Stone (marble, granite, steatite, other)

C. Clay (stoneware, low fire, mud sculpture, oil base)

D. Metal (bronze (cast), steel (welded) silver, copper, other)

E. Drawing materials (pencil, charcoal, pastel ink, other)

F. Industrial materials (aluminum, plastic, light, other)

IV STYLE

A. Non-representational or abstract

B. Realistic - imitates natural forms

C. Use of human figures

V COLOR

A. Not a factor (as in much sculpture where the medium determines the color)

B. As a factor in mood (somber, heavy, regal, passionate, serene, angry)

C. Color used as a technique of perspective

D. Color used to cause physical reaction (shock, mausea, delight)

E. Color used to imitate nature

VI DESIGN ELEMENTS

A. Linear

B. Two dimensional shapes

C. Three dimensional forms

D. Combinations (of A, B, and/or C) to create patterns

VII TEXTURE

A. Smooth Surface

B. Rough (low relief)

C. Very rough, (high relief, jagged)

VIII SUBJECT MATTER

A. Secular - description of daily life

B. Religious subject matter

C. Social commentary

D. Revolutionary

E. Individual statement of artist

IX CULTURAL CONTEXT

A. Does the style reflect a particular world culture?

B. Eclectic - borrowing from various cultures?

X TIME

A. Is it typical of a certain era?

B. Is there a name for the period/style?

(Baroque, Cubism, other..)

XI ARTIST

A. What public recognition does the artist (or artists) have?

B. How does individual recognition reflect the era?

(medieval guilds, tribal sculpture, Renaissance churches, other)

FIGURE-GROUND RELATIONSHIPS

Objectives: To explore some of the ways in which artists develop subtleties of perspective and levels of depth on a two-dimensional picture plane.

Materials: University Prints
H337 The American Dream, I - Indiana, 1961
1504 Six Female Guests with Servant at a Banquet - Egyptian, XVIII Dynasty
1609 Trumpets of Jericho- Medieval Manuscript Illumination, c. 1256
1506 Athena Pouring Wine for Heracles - Greek Vase, c. 480 B.C.
E456 Decorative Figure on an Ornamental Background - Matisse, 1927
E345 The False Mirror - Magritte

(A)

Draw a small circle in the square to the right. In describing what you have done, you might say that you have placed a circular line on the surface of the paper, or that you have isolated and enclosed a segment of blank space. You can describe the location of the circle in relation to the borders of the square, and you can discuss its location in terms of the invisible forces within the square.

Draw a larger circle next to the small one. Which seems closer to you? Why? Tell yourself that both circles represent boulders which are in reality the same size. What new element has been added to your perception of the picture plane?

(B)

The enclosed surface is generally seen as the figure, the enclosing surface as ground. Larger objects, according to a simplified type of perspective drawing,are generally seen as being closer to the viewer.

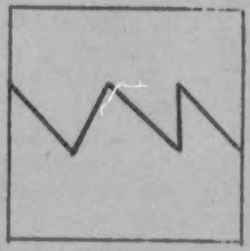
Draw an empty circle and one that is filled in (B). The first isolates or encloses part of the surface of the paper, the second seems to rest on top of the surface. The darker form probably also seems closer to the viewer.

(C)

Draw an empty circle and place a small square around it (C). The effect is ambiguous and not particularly dramatic. Together they can be seen as a pattern on the surface of the larger square, or the circle can be seen as a shallow hole through the surface of the small square. Describe what happens when the small square is filled in around the circle. [The composition becomes more dramatic, there is the impression of penetrating one surface and breaking through to another.] Fill in the entire square, leaving only the white circle in the middle. Now it is possible to imagine a view through to an infinite vista beyond the circle. Color and texture tend to reinforce the effect of contour, making the circle more of a hole in the black surface of the square.

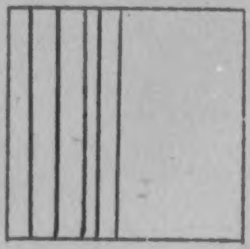
In figure (D) which area seems to be in the foreground? When the figure is turned upside-down? In top-bottom orientation, the lower section tends to be seen as lying in front.

(D)



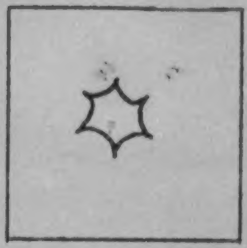
In figure (E) the stripes are seen as lying on top of the rectangle. If you try to reverse the relationship, you encounter a strong resistance. When a large unit forms a continuous ground, stripes, or similar repetitive units are, under simple conditions, seen as lying on top. The precise outline of these stripes also points up the rule of the "similarity of location" which says that lines lying close together will be seen as grouped together. Finally, in figures (F) and (G) which tends to be figure, which ground? Convex patterns are often seen as figure, concave patterns as ground. This can be made to vary somewhat by concentrating upon different elements of the curve. If you look at the bulges, (F) will be more clearly a hole and (G) a patch on the surface. The opposite occurs if you concentrate upon the pointed angles between the curves because their narrowness gives some figure definition.

(E)

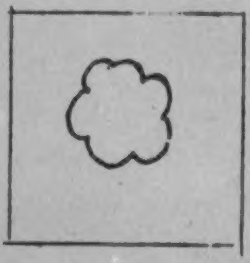


Along with their figure-ground characteristics, all of these figures also contain invisible dynamic elements which must not be overlooked. The invisible lines of direction and force in, say, figures (D') and (F'), give them impact and influence beyond the confines of their literal boundaries.

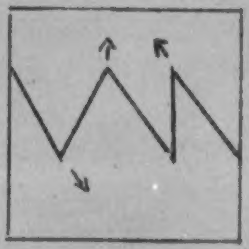
(F)



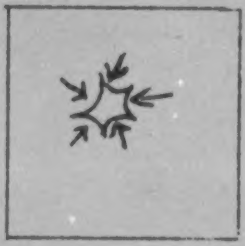
(G)



(D')

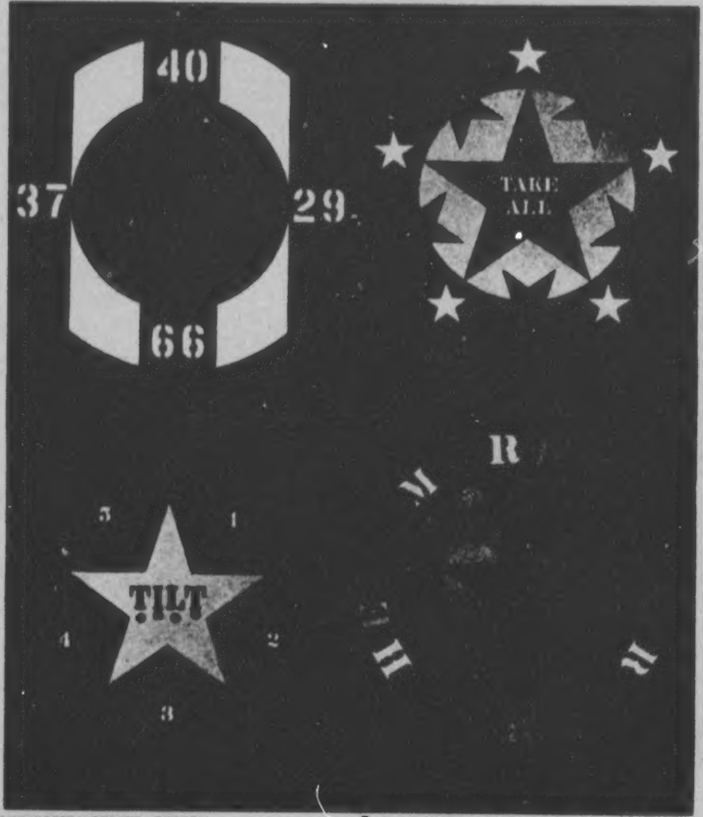


(F')



We can isolate and name many of the factors affecting figure-ground relationships, but there is little agreement on scientific and psychological principles to explain the reasons for the ways in which we perceive these phenomena. Along with atmospheric and vanishing point perspective, perceptual phenomena such as these enable the artist to give a sense of depth to the two-dimensional contours of the picture plane.

The rectangular shape of most painting limits the artist to two real dimensions. Except in the cases of theatrical illusion or trompe l'oeil effects, a painter will generally not attempt to completely deny the limitations of the form. It is not difficult to use the techniques of persepctive drawing to give a sense of space, depth, and complex vistas. At the same time, the painter knows that for the spectator, the picture is, in reality, a flat surface. If he chooses to work on a surface as opposed to the three dimensions of sculpture, he must come to terms with the demands of the frontal surface beyond simply ignoring it with perspective painting. His task, then, is to develop a composition which unifies the frontality of the foreground with whatever illusion of depth he wishes to achieve in the background. The deliberate or instinctive use of the various techniques of figure-ground definition are among the ways in which a painter develops this unity of composition.



UNIVERSITY PRINTS, BOSTON © THE MUSEUM OF MODERN ART, NEW YORK

THE AMERICAN DREAM, I. 1961
MUSEUM OF MODERN ART, NEW YORK (LARRY ALDRICH FOUNDATION FUND)

ROBERT INDIANA, 1928—
AMERICAN

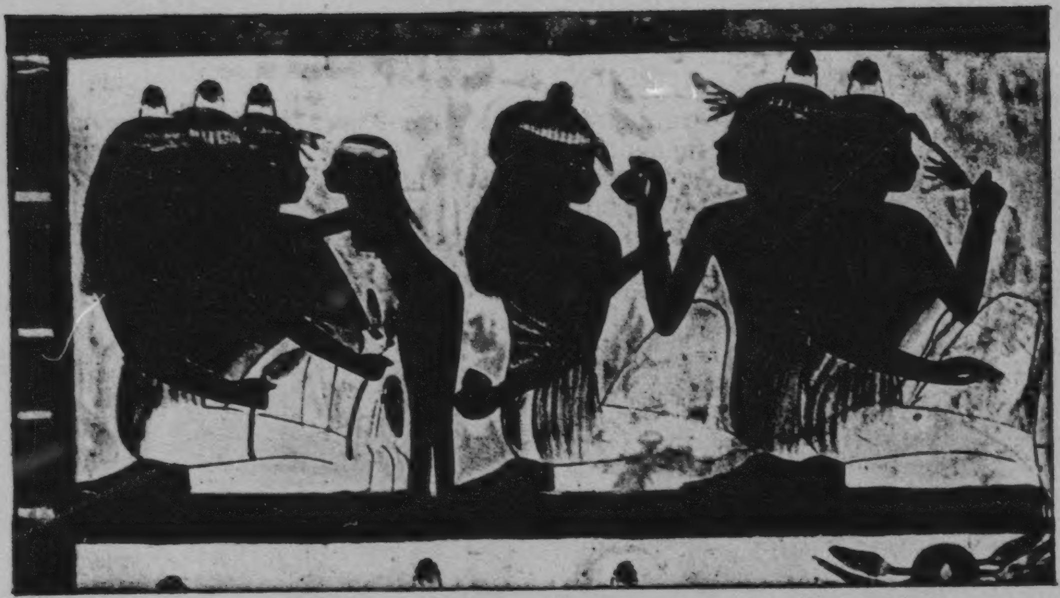
The American Dream - Robert Indiana, 1961

This picture can be used as an exercise to study the effects of light and dark, relative size, overlapping, and repetition on figure-ground perception. How does Indiana play with the patterns in this composition? How many levels or layers of patterns can you discern? Is the actual surface of the canvas light or dark? Are the targets resting on the wide horizontal stripes, or are they circles cut out of those surfaces? What is the effect of the irregular dark lines at the top, middle, and bottom of the picture?

What elements do all the targets have in common: Is it possible to see them all as variations on the same them? Is there a basic form which is altered somewhat in each case? What is basic and what are the variations? What is skeletal ground and what is figure?

Which combinations of figures give the greatest illusion of depth? The least? Reasons? In working on a shallow frontal plane, painters are forced to deal closely with intricasies of design and pattern. Compare the treatment of the center star in each of the four targets. Which stars recede, advance, pulsate? How do they relate to their immediate backgrounds? To the circular forms? To the angular forms? Since Indiana is not attempting to represent a literal scene as we would see it in real life and in perspective, the patterns become a type of abstraction, as well as an analogy for the competitive firing-range pinball machine approach to living.

A fairly difficult question is why does this picture work as a unified composition when the main elements are such independent, self-contained units? Some things to consider in dealing with this problem might be the fact that the stars, while not precisely aligned on any axis, tend, with their sharp angles, to point up invisible lines of force and direction. For instance, as the eye moves from left to right, notice the sharp diagonal pull of the lower left point of the TAKE ALL star. It serves as an arrow to point the eye to the TILT star. Take a small ruler and follow the direction of and connections between the points of the stars. You will find that in many cases the points line up with the edges of the squares in other circles, etc. Also, the circles are close enough together to pick up a kind of rolling momentum from each other. Their patterns tend to move in a clockwise direction. And, too, the dark lines separating the horizontal bands set up a loose flowing rhythm with contours which are a cross between angles and curves.



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SIX FEMALE GUESTS WITH SERVANT AT A BANQUET. DETAIL OF WALL PAINTING
TOMB OF NAKHT, NO. 52, THEBES
EGYPTIAN. XVIII DYNASTY. c. 1448—c. 1411 B.C.

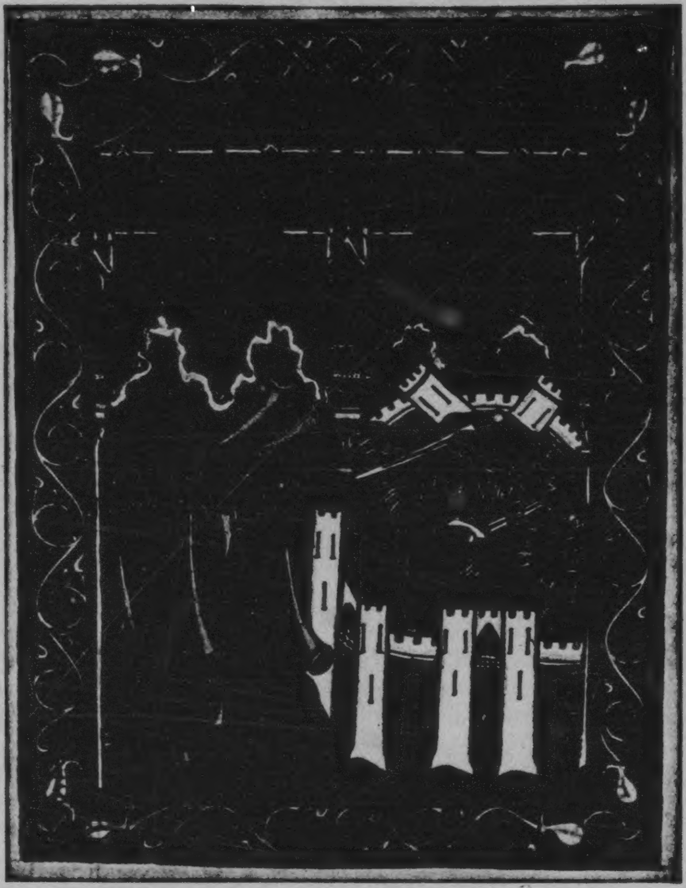
The overlapping of surfaces on a shallow plane which Indiana uses to great advantage, is a technique used extensively in the past as well as today, to give the suggestion of depth and recession in space, while keeping the subject of the painting highly visible in the foreground.

What are the stylized elements which make it possible to see those Egyptian women as a decorative pattern against the stark white background? [The arms and legs are used to form geometric patterns; the repetition of the profile with the precise details of features and earrings; similarity of size, with the exception of the symbolic smallness of the servant; similarity of height, color; repetition of the pleats of the robes, etc.]

Compare the groupings on the left and the right which frame the two figures in the center. The closed formation of the three women at the left recedes into the background. The two figures on the right tend to project toward the front. The eye is brought back to the left by the woman looking over her shoulder.

Although parts of the painting are faded or discolored, it is still quite possible to see how the artist used color contrast to give figure-ground variation. The lower torso, knees, and legs of the women are, in fact, the same as the background, with only a thin outline to give them any definition. This device guards against a feeling of heaviness which would otherwise come from the concentration of mass, color, and strong horizontals at the bottom of the painting.

Refer back to figure (D). How might that phenomenon apply to this painting? According to the zig-zag pattern, the lower section of this kind of composition tends to be seen as being in front of the scene. This gives the lower third more prominence and compensates for what might otherwise seem the excessively abstract forms of the legs.



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TRUMPETS OF JERICHO. ILLUSTRATION OF PSALTER OF ST. LOUIS
BIBLIOTHEQUE NATIONALE, PARIS (MS. LAT. 10525, FOLIO 42)
GOTHIC. MANUSCRIPT. c. 1256

Another style based upon deliberate frontality, using overlapping and color perspective, is that of medieval manuscript illumination. The Trumpets of Jericho, c. 1256, is a good example of how much can be included in one illustration with very little depth of field.

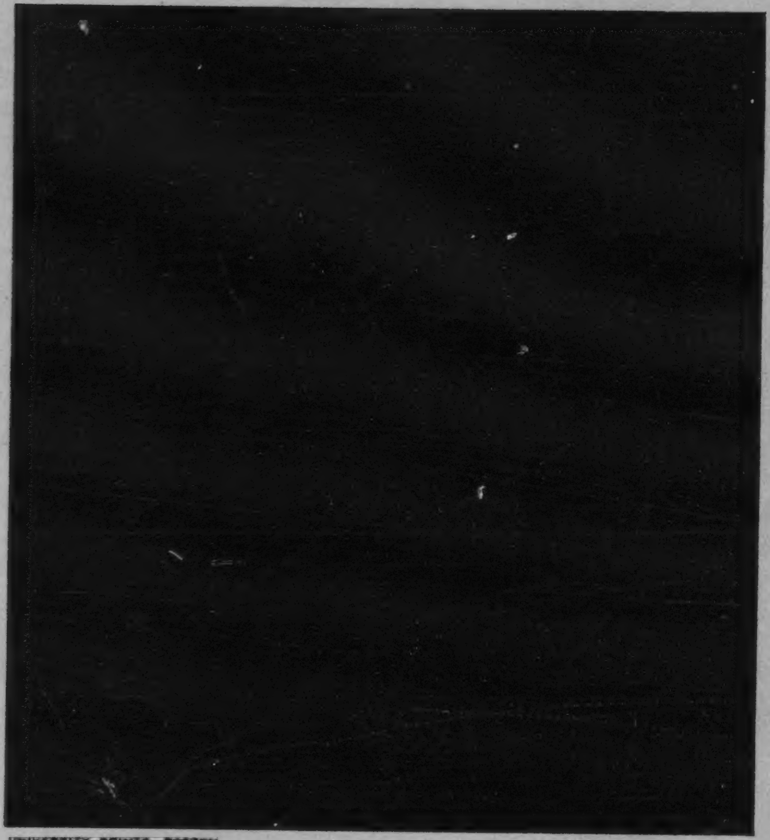
This type of painting is often hard to read at first. Students should be encouraged to simply describe the scene and the various levels of figure-ground interaction. The basic frame is the manuscript page. A border of swirls and grotesques called "droleries" is placed around the edge of the page. Inside the border is an architectural skeleton which in turn displays two connected scenes from the Old Testament, performed in medieval dress. Seen in the context of these Gothic arches the characters take on some of the formality of stained glass figures. Seen from the bottom of the picture plane, they become actors on a stage or in a real life drama.

The internal dynamics of the scene depend upon two types of movement which sustain and complement each other. These are the slow, graceful long lines on the left, and the rapid, angular, active lines on the right. The balance and harmony of this picture are a function of the co-existence of these two types of line. The falling towers and the formation of the swords give a feeling of tumult. At the same time, the down swing of the upraised sword would all but catapult the trumpeters into the battle.

Many of the figure-ground relationships are based on the use of color. Compare the effect of the two rose windows. Why is the blue window appropriate to the left hand scene, the red one to the right? [The blue background recedes, gives a sense of depth, clarity, calm. The gold contours are strong and bright. The red protrudes, clashes and pulsates with the gold, vibrates against the blue background, and echoes the harshness of the battle scene.]

The gaping black ground and interior of the castle is a particularly effective device. Notice how the artist has very economically devised a two story building with a cutaway view.

Again in this frontal scene, pattern and design are particularly important ways of organizing space. There is careful attention to details such as the bricks, the tiles in the roof, the working of the armor. Finally, this is an illustration as opposed to an independent work of art. Discuss the differences between the illustration of an idea or a scene, and a painter's interpretation of an idea or a scene.



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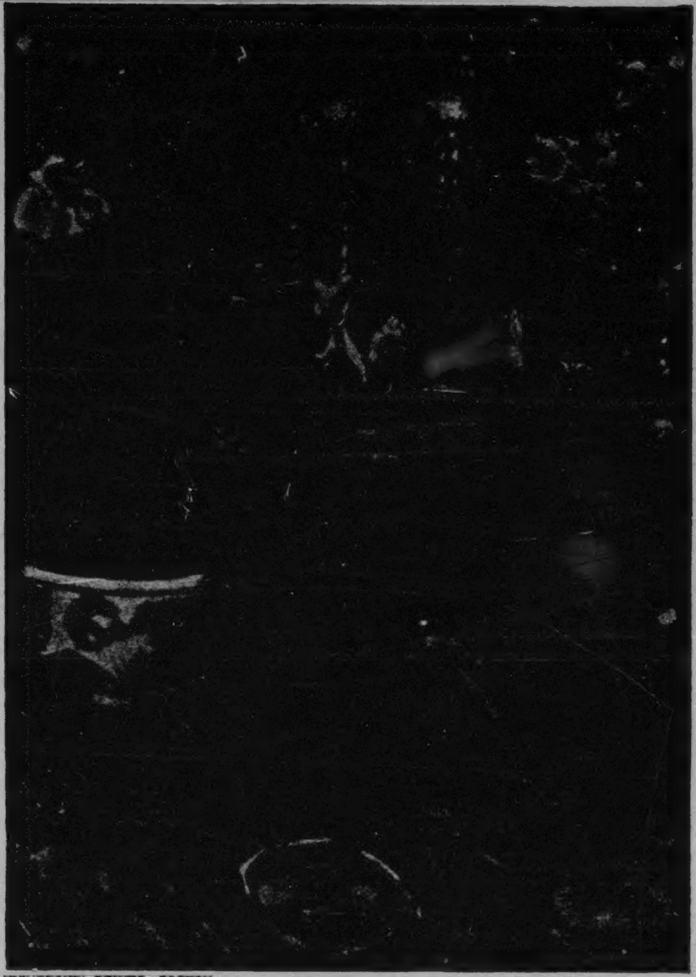
ATHENA POURING WINE FOR HERACLES.
INTERIOR OF ATTIC RED-FIGURED KYLIX
STAATLICHE ANTIKENSAMMLUNGEN, MUNICH

GREEK. VASE PAINTING BY DOURIS. c. 480 B.C.

While the medieval manuscript illumination tends to fill all available space with color, figures, and decoration, the Greek vase painting achieves much of its elegance by the careful coordination of mass and pattern with the open, dark background. In fact, this negative space is alsmost as carefully shaped and defined as the positive figures.

It takes practice to be able to easily reverse the spontaneous figure-ground impression of such a painting. Begin with the tree. The sensuous curving of the branches outlines the background as a kind of black flame. Each reinforces the other and gives a vivid sense of motion to that part of the picture. The crescent to the right, behind Athena, contains more statis and angular shapes--the block upon which the helmet rests, the helmet itself with its sharp-edged curves. In this area the black background seems to fill the gaping concave spaces of the loops in the robe, the open face area of the helmet, the sharp triangle made by the robe and the stone black. Note also the curl of the tail of the lion skin which also molds the black space.

In this, as in most Greek vase painting, the interaction of figure and ground is brought to an exceptionally high level of development and subtlety. The figures themselves, while maintaining their solidarity, are able to draw upon the strength of the background. Consider, for instance, Athena's hair, or Heracles' beard. The figures are substantial and convex enough for pleats, details, and ornamentation to be outlined or filled in with black without losing the impression of volume and depth.



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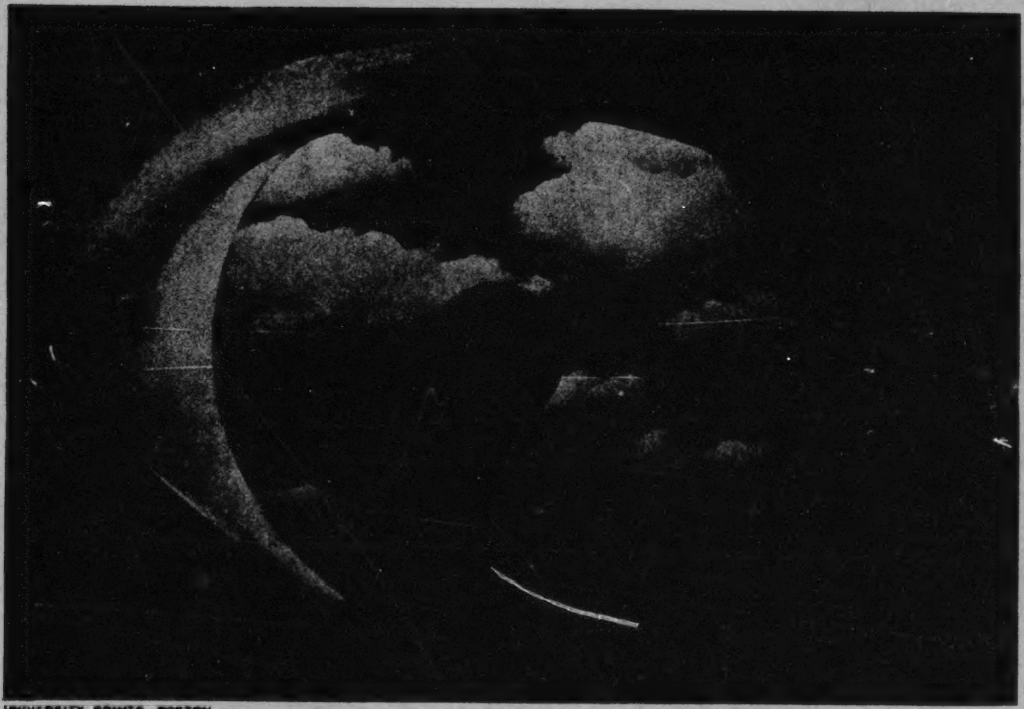
DECORATIVE FIGURE ON AN ORNAMENTAL BACKGROUND. 1927
MUSEE NATIONAL D'ART MODERNE, PARIS
MATISSE. 1869—1954

Like the medieval illumination, the painting by Matisse seems, at first glance, to be particularly full and complex. Unlike the illumination, the Matisse does not yield quite so completely to the discovery and ordering of the principals of line,color, and pattern which make up the composition.

While it is important to avoid analyzing the life out of a painting, it is useful in this case to return briefly to figures (C), (F) and (G) at the beginning of this unit. How are these phenomena used in this painting? What gives depth to the interior of the flower pot? What gives solidity and definition to the woman's body? What makes the wallpaper particularly vivid, even without color? Compare the use of different thickness of outline, the interaction of straight lines and curves.

Matisse, the Egyptian, and the medieval painters all reduce the human figure to certain simplified lines to suit their purposes. Describing his method of work, Matisse once said: "Supposing I want to paint the body of a woman: First of all I endow it with grace and charm, but I know that something more than that is necessary. I try to condense the meaning of this body by drawing its essential lines. The charm will then become less apparent at first glance, but in the long run it will begin to emanate from the new image." What does Matisse include in his figure, what does he exclude? What does he emphasize, distort, underplay? How does he create illusions of depth and volume?



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THE FALSE MIRROR
MUSEUM OF MODERN ART, NEW YORK
MAGRITTE. 1898—

This last painting can serve as a recapitulation of much of what has gone before. Teachers can make a few suggestions, but students should be encouraged to talk freely about what they see, to explain and discuss the ambiguous figure-ground relationships in this painting.

Back away mentally as far as you can from this picture. Try and envision the entire eye and part of the face. Why do you feel drawn to the center of the eye? How many ground levels are there?What is the effect of the black dot?

This is a type of Surrealist painting. To get a better idea of what Magritte is about, some students might want to read the Surrealist manifestoes of the Twenties.

THE HIDDEN STRUCTURE OF A SQUARE

Materials: Arnheim: Art and Visual Perception: A Psychology of the Creative Eye
~~Univ. of Calif. Press, 1967~~
Chapter I, Balance, pp. 1-8

A 3" square drawn in heavy black line in the middle of a sheet of plain white 8 1/2"x 11" paper. A black disk the size of a quarter.

Objectives: To introduce ways of thinking about visual relationships. To become aware of the kinds of judgments we make about things we see. To discover that there are "more things in the field of vision than those that strike the retinas of the eyes. A visual figure, such as a square, is empty and not empty at the same time. The center is part of a complex hidden structure which can be explored, in this case, by means of a disk". (Arnheim, pp. 2-3)

I. Have students place the disk on the square. Discuss the location of the disk. How many placed it right in the center? How many off center? Other areas (corners, the middle of a border line, etc.)? Did they in fact make a choice? How many felt that they acted on a type of impulse? How many made a deliberate choice?

see how far people can go in defining the reasons for acting the way they did. Does it have to do with an instinctive choice, a type of preference?

These questions should open the field for exploration and give some idea of what we're working with and toward.

II. Draw fig. 1 on the board--fairly large. Have students set up the same pattern at their desks.

What sort of reaction do people have to this positioning of the disk? In relation to what is it off-center? How many elements are involved in the perception of the disk as off-center? (Disk, square, space inside square...) Did you look at the disk specifically, or did you see all of those things at once? What is its size? In relation to what? Are the colors light or dark? Again in relation to what?

What kinds of language, figures of speech, etc. do we use in describing a visual relationship? What scales of values do we use? Introduce the word Judgment, and ask how students would use it in relation to the materials at hand, and in light of what has already been said.

Students will probably agree that we do make more or less continual judgments about what we see, and that we measure things against a generally predetermined but flexible scale. You can begin here to explore the general opinion that the disk is off-center in relation to the square.

The fact that the disk is seen as off-center implies that it could or even should be moved. To where, to the center? To another location in the square? What is to be gained by changing its position?

Following this line of questioning, some people might decide that the disk seems more at rest at some points than at others. What accounts for this sense of rest or restlessness? Does something seem to pull the disk toward the center? How would you define that something?

III. Ask students to move the disk around, making a mental note of the places where it seems most at rest. Are these specific points, or are they in fact points on aninvisible line? Where is the disk most stable? How is the center determined?

Someone will say that the center lies where two diagonals intersect, or that if we can determine the mid-point of the boundary lines, it lies where lines drawn through the center of the square intersect. While these lines are not actually drawn in the square, everyone in class should be able to imagine them almost as vividly as if they were there. What is the effect of these imagined lines upon the disk?

If it is agreed that something seems to pull the disk toward the center of the square, consider that force in light of what has just been said about the invisible lines.

To get a better idea of the invisible lines, have students devise, on their own, a structural map showing the lines of force and the points at which the disk seems most stable, least stable. (Arnheim, p. 4, fig. 3.) Why do we react strongly--negatively or positively--to imbalance? According to their location on your map, how would you define the points of greatest imbalance? (Equivocal and ambiguous pull, difficulty in deciding the direction of the forces, etc.) While this structure exists without the disk, it is in fact the presence of the disk which brings the structure to life. The forces inherent in the square have something to act upon, and the entire square becomes a complex of forces and counter-forces. "Any line drawn on a sheet of paper, or the simplest form modeled from a piece of clay, is like a rock thrown into a pond, it upsets repose, it mobilizes space. Seeing is the perception of action." (Arnheim, p. 6.)

Further discussion of the map would show that additonal elements could be included and comfortably balanced according to their size and location on the various lines of force. You could follow this exercise with a discussion of "What is meant by Perceptual Forces?" (p.6) Since this is a theoretical argument which doesn't lend itself to "discovery" techniques, xeroxed copies of resumes could be distributed.

A number of experiments and projects which can be undertaken by students are suggested in this article. Someone could profitably explore the induced musical structures mentioned at the bottom of page 2. A more complex experiment, which could be done in conjunction with a science course, is discussed on pp. 4-5: "When conditions are such that the eye cannot keep checking on the actual location of the disk...".

This then gives some basis for seeing beyond the subject matter of a picture, a piece of sculpture, or even a building, and into considerations of balance and composition. Other and more detailed exercises can be drawn from this article and other sources. Please report on the success of this type of exercise and on the directions in which these questions lead.

I am seeking a far off point from which creation flows, where I suspect there is a formula for man, beast, plant, earth, fire, water, air and all circling forces at once.

2.

-- Paul Klee

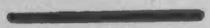
LINES/SYMBOLS/SIGNS/CIRCLES/SYMBOLS/SQUARES/SIGNS

OR/ APPROACHING THE VISUAL EXPERIENCE THROUGH THE SYMBOLOGY OF SIMPLE SIGNS

1. Present two simple signs:

the vertical line

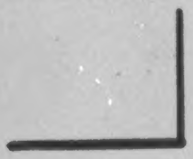
the horizontal line



If you were to divide experience according to these two signs, one or the other, what would belong with each? What would the vertical line stand for? The horizontal?

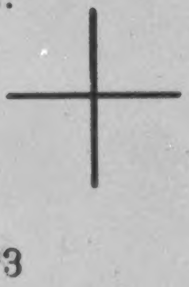
There should be various reactions, both symbolic and visual, to what each of the lines suggests. The vertical might be seen as the male principle, hope, things that grow, activity, reaching to the sky; the horizontal as the female principle, steadiness, the inanimate, passivity, the earth-bound, the horizon line. Can you extract any common denominator from all these systems? What is the symbolic potential of, for example, the Tower of Babel, or the Washington Monument, or a flat landscape, given this new perspective?

2. And what about the meeting of the two:

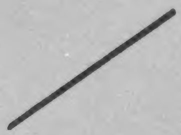


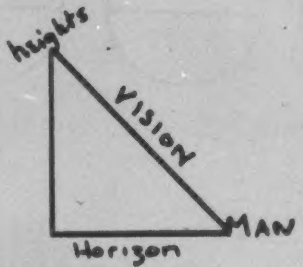
A corner, a half-enclosure,perhaps; why have men construed the right angle as a sign for justice? (meeting of god and earth)

3. Or their intersection in the cross:

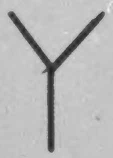


4. The diagonal line can be seen as man's perspective on the heights, or the uplifted arm, or, coming from the opposite direction, the sun's rays (or God's) streaming down:



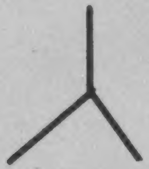


5. A Y-shape, seen from the front, could be a man with upstretched arms, a tree; motion upward.

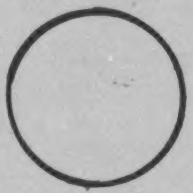


The same shape seen from above is a fork in the road. If this sign is a path to be followed, there is a definite point at which one must make a choice (right or left, good or evil, between careers, etc.)

Inverted the sign could be read as heaven bestowing grace on man, or as the death of man; motion downward.

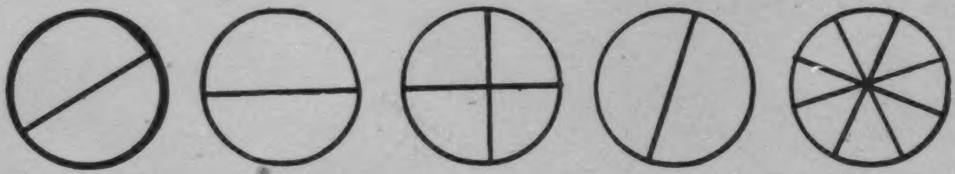


6. The characteristics of the circle--no beginning or end, all points equidistant from the center, make it symbolically potent:



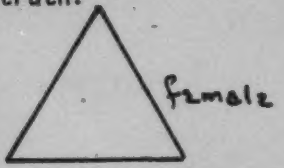
The sun, perfection, enclosure, the total of anything, etc.

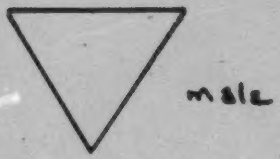
7. What happens to the vertical, horizontal, and diagonal lines when they are enclosed within the circle?



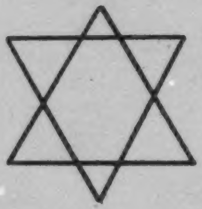
They are the hemisphere, divisions within a life, limitations, areas of influence . . . .

8. Triangles also enclose space. Traditionally, the triangle with its base at the bottom has symbolized the female,earthy in conception but aspiring to higher things, the inverted triangle the male, celestial in conception, striving for truth:





9. They intersect to form the Star of David:



Note all the individual sections, the complexities of this integrated figure.

Once the student has established a symbolic perspective of the visual, he can begin to use these simple signs as a vocabulary for defining a more sophisticated level of visual awareness. Here he can move to analyze paintings, photographs, buildings outside, etc. in terms of the organization along vertical, horizontal and diagonal planes.

Consider for example:

- a series of landscapes, both representational and abstract; some with maybe a vertical figure (tree, man)
- a cubist work, such as Marcel Duchamp's "Nude Descending a Staircase"
- designs on national or party flags or emblems

NOW/ progress beyond the stage of analyzing ready made works and have students invent some signs of their own, or, tell a story in signs.

CONSIDERATIONS ON ORIENTAL ART AND THOUGHT

I. RATIONALE

A. To suggest possible approaches to teaching Oriental art and thought

1. by contrasting attitudes toward nature
2. by contrasting Eastern and Western concepts of landscape gardening
3. by explaining the principles of Japanese flower arranging
4. by drawing parallels to the work and thought of William Blake.

B. To point out that an understanding of man's relationship to nature has value in itself; that being in harmony with nature is a humanizing experience, one that deserves some attention in a Humanities course.

II. EXPLANATION AND DISCUSSION

A. Possible approaches

1. Contrasting attitudes toward nature
   - a. Indifferent
   - b. Negative
     1. A mechanical Darwinian world of "eat or be eaten"
     2. An unpleasant world of mosquitos and thunder
     3. An uncivilized world of bestial passions
   - c. Positive
     1. A world of peace and beauty
     2. A world of meaning expressed in symbols
     3. A world of spirituality

   Without positive feelings toward nature, a teacher or student may have difficulty experiencing Oriental culture. However, those who do not relish nature themselves may find, at least, that these contrasting views can be used to explain some Eastern assumptions.
2. Contrasting concepts of landscape gardening.
   - a. Western, 18th century French and Italian specifically
     1. Man imposes his will on nature and creates un-nature like, strictly organized geometric designs. Man subjugates nature.
     2. The viewing experience is a community act--thus the very broad sidewalks. Perhaps one enjoyed the human scenery more than the natural.
     3. the various species of plants are not valued so much for their individuality as for what possibilities they offer to man's ingenuity.
   - b. Eastern, 18th century Japanese
     1. Nature provides the materials and works equally with man's imagination.

2. The narrow footpaths make the viewing essentially private.
3. The garden has a carefully unplanned effect: subtle changes of textures, colors, vegetation, rock, water. The naturally impossible does not appear.
4. Intimate contact with nature leads to depending of spiritual awareness.
5. One is not conscious of human will in a well-planned Japanese garden; the emphasis is on the beauty, variety, order of nature.

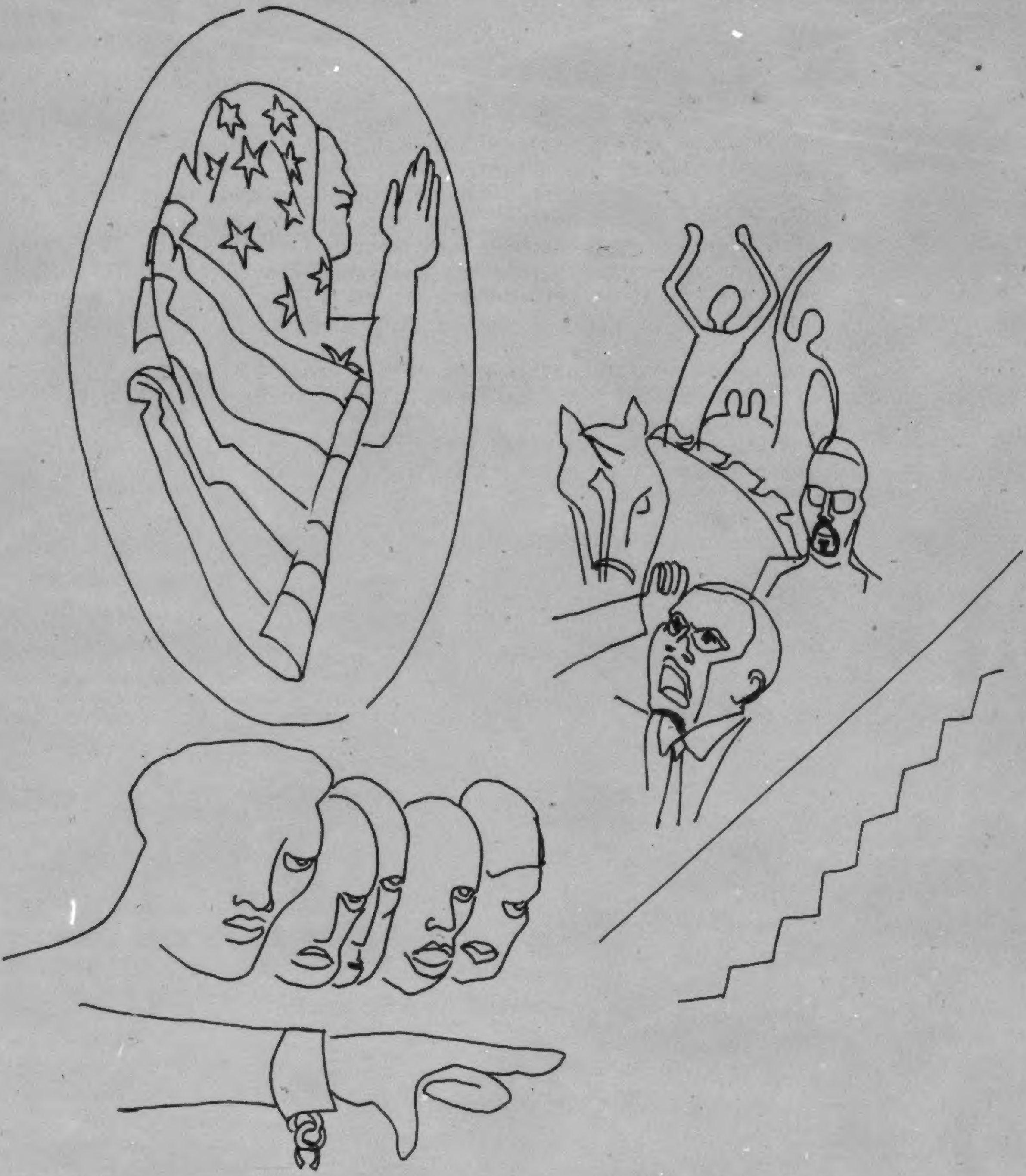
An excellent comparison of the garden of Versailles with those of the Katsura Palace is found in The Purposes of Art by Albert E. Elsen, Holt, Rinehart and Winston, Inc. 383 Madison Ave., N.Y. 10017, pp. 260-267

3. Japanese Flower Arranging
To the Japanese, flower arranging is high art that has much in common with poetry and painting. By arranging flowers in class, a teacher could graphically present the qualities of the other arts:
a. Symbolism of the Oriental world view
b. The yin (in) and yang (yo) nature of all things
c. The values of economy, omission, and empty space
d. Self-expression within rigid forms
e. Natural forms enhanced in beauty and meaning
f. The spiritual and aesthetic purposes
There are many books dealing with Japanese flower arranging and its relationship to Japanese culture. One more-than-adequate book is Japanese Flower Arranging, Classical and Modern, by Normon J. Sparnon, Greystone Press, New York, 1960 (one volume in the eighteen volume New Illustrated Encyclopedia of Gardening.)
4. Haiku
Two useful books of Haiku are A Net of Fireflies by Harold Stewart C. F. Tuttle Co., Rutland, Vt., and An Introduction to Haiku by Harold G. Henderson, Doubleday Anchor Books, Garden City, N.Y. Some of the following might make for interesting discussion:
a. The relationship between man and nature in the Haiku
b. The technique of the Haiku
c. Relation of form to content
d. Comparison of Haiku with the ideals expressed in other Japanese art forms.
5. Parallels to William Blake

To see a World in a Grain of Sand
And a Heaven in a Wild Flower.
Hold Infinity in the palm of your hand
And Eternity in an hour.

This one poem may serve as a bridge connecting East and West. Although Blake's background is Western-Christian, his concepts of heaven and earth, of time and space in this poem, and his mysticism in general, are essentially Oriental. Probably, Blake's revolutionary views, not his mysticism, will first attract student's attention. For a short but penetrating account of Blake and his poetry see Robert Hillyer's introduction (pp. xxxv-lv) to The Complete Poetry and Selected Prose of John Donne and The Complete Poetry of William Blake, Random House, New York, 1941. Teachers might select contrasting poems in Songs of Innocence and of Experience which resemble expressions of yin and yang, use "Auguries of Innocence" in its entirety,and some "Proverbs of Hell" since Blake's art is as renowned as his poetry, a Humanities teacher might want to approach the two together.

B. We do not insist that in a Humanities course some attention be given to man's relationship to nature. However, we do note that many poets and painters all over the world have been affected by nature and have expressed their reactions either as positive experiences or as pastoral longings to escape from the wastland of civilization.



AfroAmerican Painters

AFRO AMERICAN ARTISTS: NEW YORK AND BOSTON*

BOB THOMPSON	1. "Untitled Diptych," 1966 -flat, primitive, crayon like texture -righthand mural contains a building with kneeling figures in foreground 2. "Ascension to the Heavens," 1961 -flat, pure color canvas (yellow & red = predominating colors) -definite separation between earth and sky with figures suspended in upper part (heavens)
HUGHIE LEE SMITH	"Man with Balloons," 1966 02 men, one in foreground holding 4 balloons -muted colors
BARBARA CHASE RIBOUD	"Monument to Malcolm X," 1969 -bronze and wool sculpture -soft, square shaped bronze block on top of black wool stand.
ROMARE BEARDEN	"Circe Preparing a Banquet for Ulysses," 1968 -cubist type painting with pink as the accent color
YVONNE WILLIAMS	"Drawings," 1963 - 6 charcoal drawings matted on white -drawings divided into 2 groups of 3 each
JAMES DENMARK	"Moondog," 1970 -welded steel sculpture 8 ft. high -color sculpture in background
JACK WHITE	"Deo-Date," 1966 -white marble sculpture -remeniscent of African tribal statues
LUTHER VAN	"Agony in the Ballroom," -surrealistic painting with a cow(?) falling off, feet kicking behind, into the background -pole rising prominent in foreground -definite vanishing point, lines all leading back to left hand corner
CLIFF JOSEPH	1. "Superman" -man suffering from malnutriton is positioned against 2 flags; he is bearing a cross and chains, ropes etc. 2. (detail of the above)

*Slide set available from ISE in Washington

AFRO-AMERICAN ARTISTS: NEW YORK & BOSTON" cont.

CLIFF JOSEPH.	3.	"My Country Right or Wrong" -flat clolors; muted, browns and blacks; people blindfolded with American flags; upside down flag in right background.
BILL HOWELL		"As a Pig Dies," 1969 -collage, close up of open mouthed pig, face on.
TONNIE JONES		Revelation of Kings" -wood sculpture of a man, light grained wood on hat and torso; dark finish of face, bug eyes.
BENNY ANDREWS	1.	"Champion," 1968 -oil collage of boxer sitting in corner of ring; real rope designationg ropes of the ring.
	2.	"Man and His History" 1968 (4 shots) -oil and collage; statue of a man in front of podium
ELLSWORTH AUSBY	1.	"Ancestral Spirit" -acryic on canvas; vertical painting, abstract intersecting shapes; orange = predominating color; red square in center with mechanical type "arms" zig-zagging through the canvas.
	2.	"Regeneration of the Spirit" -acrylic, vertical painting; several lines zig-zagging through the canvas.
MALCOLM BAILEY	1.	"Untitled," 1969 -enamel on plexiglas; 2 white figures positioned next to each other but upside down' right figure has hands tied behind back
	2.	(detail of the above with hands close-up)
LOIS M. JONES		"Clothes Vendors of Haiti" -oil on panel; Byzantine-like style with people crowded in foreground holding up brightly colored cloth
BENJAMIN JONES	1.	"Five Black Face Images," 1969 -flourescent acrylic painted on relief type faces.
	2.	(detail of one of the above faces)

BENJAMIN JONES	3.	"Malcolm," 1969 -various painted images of Malcolm X superimposed upon each other.
STANLEY PINCKNEY		"Benin Triptych," 1969 -mosaic of 3 figures
HARRIET KENNEDY		"Bronze Figure" -seated figure in bronze
CALVIN BURNETT		"19 Black Profiles" -collage of people and the American flag all mixed up.
RICHARD YARDE	1.	"The Stoop," 1969-1970 -oil painting of 3 kids sitting on a step; warm oranges and browns as main colors
	2.	"The Wait," -oil painting of a woman; smooth, warm colors like "The Wait"
PAUL WATERS	1.	"Formula Dream Survival Kit," 1969 -oil collage; black & white painting of primitive indian-like symbols, contained within a grid structure.
	2.	"Family Tree," 1969 -oil collage in color of primitive symbols: three way horizontal division of painting.
DANA C. CHANDLER	1.	"Bobby Seale, Prisioner of War," 1970 -acrylic, bright, pur colors; hand-cuffed Bobby Seale in white, against a blue wall; simulated red & yellow flag at right in back.
	2.	"Fred Hampton's Door," 1970 -close up of a red door with government star (seal of approval) stamped on it.
RAYMOND SAUNDERS	1.	"Doctor Jesus" -collage type with Mickey Mouse outlined in the center and GOD stenciled on the right
	2.	(detail of the above)
	3.	"Icons and Gods" -dark, obsured oil collage; images representative of different heroes in history (religious figures, african statues, Donald Duck)
	4.	(detail of the above)

FOOTNOTES

1. from Art and Visual Perception, Rudolph Arnheim, p. viii. Reprinted by permission of the University of California Press.c. 1969

2. from Paul Klee, Werner Haftmann, p. 96. Reprinted by permission of Munchen, c. 1950.

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INTRODUCTION TO MEDIA

Mass Media (audio and visual recording equipment) is a subject well known to most students today. As television children, they have grown up in a world where media has assumed a primary role in documenting the philosophies and life styles of which they are a representative part. The continuous bombardment of mass media upon the imagery and silence of all segments of human life (from the pre-schooler to the senior citizen) has posed for today's teacher a most crucial mandate: that he not only become skilled in the selection and operation of A.V. equipment, but also become sensitive to his responsibility to train students to critically evaluate the sights and sounds which emanate from these media. This critical ability comes not only through gaining an aesthetic appreciation and knowledge of media as an art form, but also from a familiarity with the various technical levels of the subject matter. Because media has become so much a part of the students own life experience, we can then see the introduction of media into the curriculum as being less an imposition of new subject matter, and more an extension of the aim to create a classroom of life extended experiences.

It is, therefore, imperative that the Humanities classroom be a place where constant use of many kinds of A.V. equipment occurs. It should be an opportunity for the student to get lost in the multiplicity of media which surrounds him and which allows new possibilities for another dimension of his creative personality. This is not to say that the equipment would either dominate personal teaching, or substitute for it; rather it would be used to enrich, enhance and clarify well structured teaching units.

The introduction of media (audio and visual recording equipment) into normal class curricula involves both students and teacher in an exploration of reality in which three levels of activity unfold. The initial stage is the acquisition of technical competence, the mastery of the machines available. This period involves the group in a hand-work learning experience in which verbal communication is at a minimum and students learn in perhaps the most efficient manner, from each other. The structure of this learning process need not be: learn the simple machinery first and the more complicated later. People who have had no experience in media will find all things equally mystifying. The class should break into groups, each group tackling one form of media, and then demonstrate learning by teaching the other groups. This stage should be accompanied by exercises exploring the dimensions of each particular media form. These exercises should be open ended in that they point in general directions and allow for creative exploration.

The second stage of media use flows from the exploration exercises. This is the evocative-generative stage, in which, within the boundaries of the course and subject matter, groups are asked to generate portrayals of various themes, using media both as a means of recording the final presentation and as a means of revealing the various ways a theme may be presented. This level specifies involvement in a total sense, in group activity both before and behind the equipment. It requires cooperation and coordination of the roles of each member in a way no classroom discussion can, precisely because they must interact in order to use the media.

The third level is that of reflection. The nature of media is that of reflecting back upon what has gone before. The nature of the effect of media used is to cause, upon presentation of a "program," a communication of one's understanding to others. On this level, classroom discussion takes place as to what was portrayed, what was communicated, and how it was communicated. Here discussion is about an event, not in the abstract, but in tangible form; the event can be replayed, reworked, redone, and rerecorded all over again, at each level digging deeper into the nature of the thing to be communicated. This critical period is generated around one group's creative work, not around an individual's statement, and involves everyone, teacher and students, on the same level of "here it is, what do you think?" as opposed to "now, class, I shall tell you."

The most significant aspect of creative media use in the classroom is in the coordination of mind and machine to create, or recreate, a reality of expression. First, the student must master the machine. Then in the process of using the machine, even in the most careless way, he is extending his perceptive and expressive faculties in any given media form, building an awareness of things around him and of his effect on those things. Finally, in attempting to use the media forms creatively, he begins the process in "putting it all out front," of turning his inside outside, of working through the creative process. Here, in the process of controlling his imagination, his machines, and his event, he may come to a fuller awareness of himself.

THE OBJECTIVES OF A MEDIA WORKSHOP

1. Develop awareness of an objective-subjective continuum:
   - -learning to recognize how much "self" shapes reality and how "self" appears to others.
   - -recognizing how bias affects other's work and one's own work
2. Explore the process of documentation:
   - -gathering data
   - -selecting data
   - -interpreting data
   - -presenting data
3. Snarpen skills of observation and organization:
   - -observing and recording
   - -organizing material
   - -developing greater awareness of purpose, audience and material
4. Develop our awareness of the social significance of media technology

Some Considerations On Media

1. How does media serve as a vehicle in the society for:

   Protest? (documenting complaints)
   Mythmaking? (surrealism vs. absurdism)

2. How does media serve to alienate one culture from another?
   How does it unite cultures?
   How does it "color" popular tastes?
   How does it cater to it?

   Extending this, consider what senses are being affected by the images transmitted by the different media (e.g., radio, T.V., video, etc.). How does this influence our evaluation of a product?

3. What, if any, are the different effects obtained by:

   (a) the photographer moving about a static object?

   (b) the object moving and the camera following?

MEDIA EXPRESS

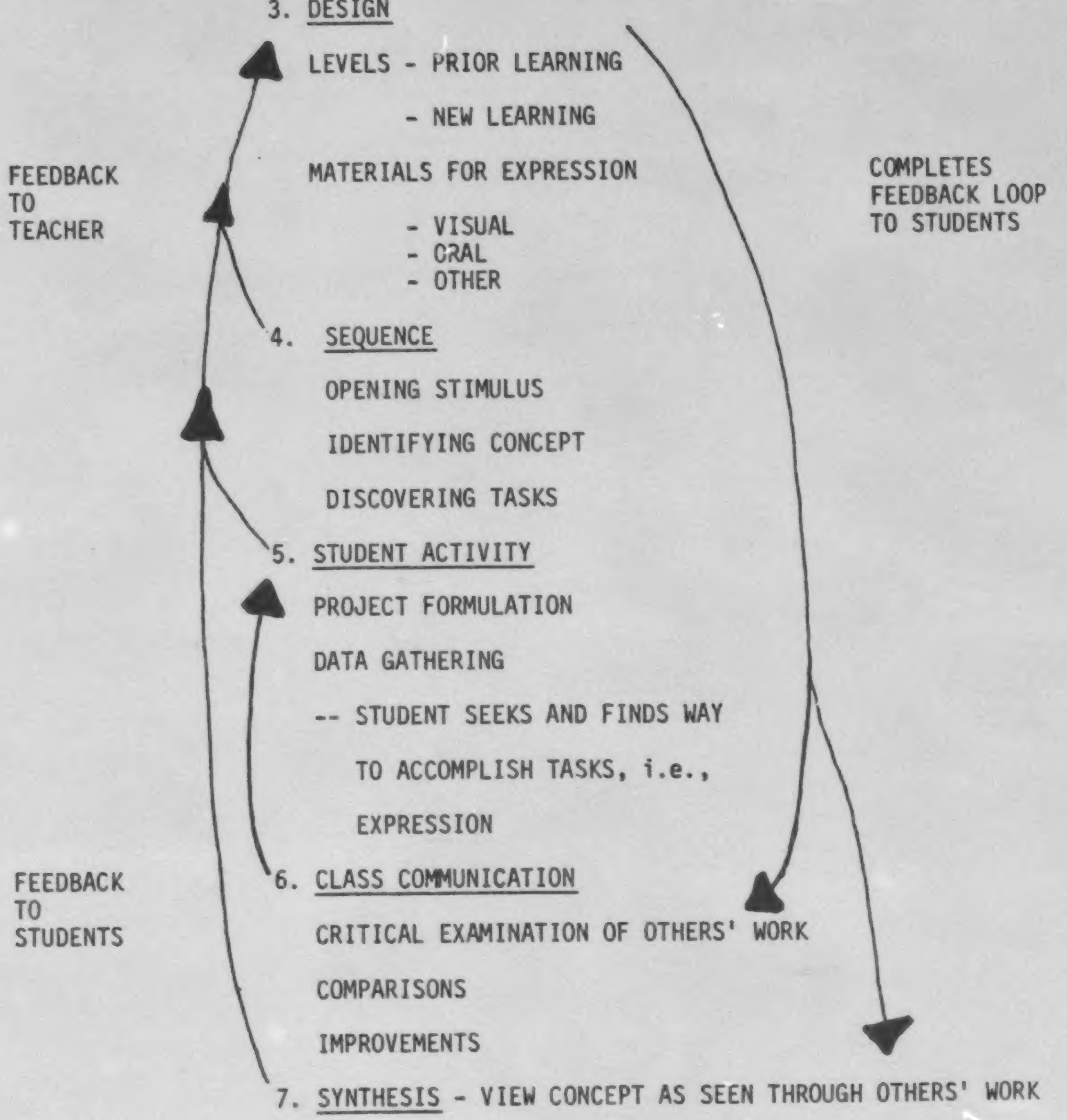
(A series of structural changes)

1. CONCEPT/SKILL/THEME

2. IDENTIFY

   TRANSLATION TO - ACTIVITY

   - MODELS



3. DESIGN

   LEVELS - PRIOR LEARNING

   - NEW LEARNING

   MATERIALS FOR EXPRESSION

   - VISUAL
   - ORAL
   - OTHER

4. SEQUENCE

   OPENING STIMULUS

   IDENTIFYING CONCEPT

   DISCOVERING TASKS

5. STUDENT ACTIVITY

   PROJECT FORMULATION

   DATA GATHERING

   -- STUDENT SEEKS AND FINDS WAY TO ACCOMPLISH TASKS, i.e., EXPRESSION

6. CLASS COMMUNICATION

   CRITICAL EXAMINATION OF OTHERS' WORK

   COMPARISONS

   IMPROVEMENTS

7. SYNTHESIS - VIEW CONCEPT AS SEEN THROUGH OTHERS' WORK

A MINI UNIT ON MACHINES

This unit can serve to introduce the various types of media which can be used in the classroom. The mechanics of 35 mm photography, video, film, etc. are outlined in basic form to provide a beginning--the degree to which any of these machines is used is up to the teacher, and, really, to the student.

Which machine or machines can, at any local point, best aid in getting a job done? This seems to be the crucial question, particularly if one has little knowledge with the various functions of the machines. The answer really is contingent upon one's initiative and curiosity about experimenting with as many kinds of machines as possible. Such experimentation can lead into devising a chart which relates form to function, i.e., a specific form of the teaching unit to the function of the machine. One example of such a chart follows:

MEDIA EQUIPMENT FOR MOTIVATION	PARALLEL ACTIVITIES
1. Record Player	Introductory Activities
2. Tape Recorder	
3. Slide Projector	
MEDIA EQUIPMENT FOR SUSTAINING INTEREST	
1. Overhead Projector	Developmental Activities
2. Opaque Projector	
3. Camera (Instamatic, etc.)	
MEDIA EQUIPMENT FOR RECORD KEEPING	
1. Tape Recorder	Culminating Activities
2. Movie and Slide Projectors	
3. Sound-on-Slide (A really unique and stimulating machine for both students and instructor.)	
4. Video tape recorder	

(Note: The camera can be used for all categories.)

2. Movie film	Drawing on blank film with colored pencils--work out sequences of moving designs. Blocking out photographic coverage of a scene, such as an ad, using cameras, following director's plans, using varieties of shooting angles and types of shots. Independent use of film,make a short on any subject, examining nature of perception.
3. Videotape work	Cover other classes to gain experience in the nature of image and use of videotape equipment. Create a scene to be recorded, as with film. Compare results of both media forms, in the shooting, in the final product, and the different effects on the viewers.

EXERCISES

Tape-Sound

1. Two minute non-verbal

how to operate

Move from beginning to end so completion established with non-coded sound. explore auditory space and texture; tones establish perspective in listener--take an ear for an eye.

2. Documentary - bring it back alive

dubbing
slicing
overlaying

Try to cover an event so listener knows what is going on, who/what is involved and how. Examine reactions of subject to the perceiver with recording equipment on as opposed to off. How real was your reel when they knew it was there?

3. Drama

Write or prepare a script/explore nature of sounds for creating scenes.

4. Creative Work

Using rhythm, words, sounds, do an audial happening.

Visual

1. Still photo

(Polaroid slide) Cover a scene with 3 shots; 1 long shot, 2 close ups. Examine nature of visual information conveyed.

Changes and motion using a maximum of 5 pictures of visual change, in classroom activity, walking across campus, gesturing, traffic. Textures: examine texture of varying kinds of physical things. How visual information conveys textural awareness: rough, sharp, delicate, smooth, etc.

AN INFORMAL DISCUSSION ON THE BASICS OF 35 MM PHOTOGRAPHY

This guide does not pretend to be complete, only basic. It is rather vaguely divided into three sections:

1. The photographic process; film.
2. The mechanics of the 35 millimeter camera.
3. The light meter and how to use it.

The purpose of this introduction is to make the adjustable (that is, the non-Instamatic) camera seem less mysterious than it usually does to most beginners. The information contained herein should provide a useful guide for those who have the opportunity to use a "real camera."

SECTION ONE: WHAT HAPPENS

The word "photography" means, literally, "light writing." The basic material of the photographic process is film. Film is made of clear, plastic material called acetate which is coated with an emulsion. The emulsion is sensitive to light.

When light strikes the emulsion, a latent image is formed; it is called a latent image because it is invisible; if you tore the film out of the camera after you had taken a picture on it, you wouldn't see anything except blank film. To make the latent image a visible one, the film must be treated with certain chemicals. This process is called developing the film. Since this article will deal only with the process of taking pictures,we will not go into the specific procedures for film developing.

After the film has been developed, it is called a negative (because the light values are backwards: white objects will appear black on the negative, and black objects will appear clear, or "white." What we see with our eyes is called "positive." Therefore, if it is backwards, it is obviously "negative".) The areas of the film that were struck by the most light will appear dark on the negative, and the areas that were struck by the least light will appear almost clear, due to the fact that film is based on clear plastic.

To make a print, the kind of picture we are all used to calling a "photograph," light must be projected through the negative onto a special piece of paper which is coated with the same kind of emulsion that the film is coated with. This has the effect of reversing the light/dark areas on the negative, and producing a positive image.

So that is what happens between the time you make your camera go "click" and the time you pick up your developed pictures.

SECTION TWO: THE MACHINE

The camera has three jobs:

1. To hold the film in one place;
2. To focus light rays on the film; and
3. To regulate the amount of light which strikes the film.

The place in the camera where the film is held is called the focal plane. The lens is the part of the camera which focuses light on the film. The lens consists of a series of carefully ground pieces of class which are placed in a row in order to get things as clear, as sharp, and as undistorted as possible.

When you focus your camera, you are actually moving the lens closer to the film or farther away from it. An image is called "in focus" when it is as sharp and as clear as possible. To focus on objects close to the camera, the lens moves farther away from the film; to focus on objects farther away from the camera, the lens moves closer to the film.

Some cameras have interchangeable lenses, lenses which screw off and can be replaced with bigger or smaller lenses. The size of the lens is called its focal length. Focal length is defined as the distance between the front of the lens and the film, or focal plane. In 35 mm photography (photography with cameras which use film 35 millimeters wide), a "normal lens" has a focal length of 50 to 55 millimeters. A lens which has a focal length of more than 50-55 mm is called a telephoto lens; these are made as long as 2000 mm long. A lens which has a shorter focal length than about 45 mm is called a wide-angle lens; these are made as short as 6 mm,

Regulating the Light

Since film is very sensitive to light, the amount of light which is permitted to strike the film must be carefully controlled. There are two factors in light regulation, called aperture and shutter speed.

These two functions may perhaps be more easily understood if you think of the following comparison. Suppose you were watering a lawn with a hose which had an adjustable nozzle. If you wanted your lawn to get more water, you could do one of two things:

1. You could water the lawn for a longer time, if you happened to have a lot of time.
2. Or you could open the nozzle wider, to let more water through at a time.

Now transfer your image to the camera. The film is your lawn, and instead of water, you want to control the amount of light your film is getting. If you wanted your film (lawn) to get more light(water), you could:

1. Leave the lens open for a longer period of time.
2. Or increase the size of the opening through which the light has to pass.

APERTURE

Aperture means opening. Inside the lens is a complex mechanism that looks somewhat like the iris in your eye. By moving the aperture control ring on the lens of the camera you can change the size of the hole through which the light has to strike the film. When the opening is made smaller, less light can get through, and vice versa.

The aperture control ring can be identified by a series of numbers inscribed on it that will look something like this:

22 16 11 8 5.6 4 3.5 2.8 2 1.8

These numbers are called f-stops. Some cameras will have more than the ones listed above (for instance, 32 to 1.2) and some will have less (16 to 2.8). These f-numbers are labels for different sized openings in the lens. THE HIGHER THE F-NUMBER, THE SMALLER THE OPENING. F-numbers are calculated according to the following formula:

$$\frac{\text{Focal length of the lens (in mm)}}{\text{Size of the opening (in mm)}} = \text{f-stop number}$$

This is complicated so just remember:

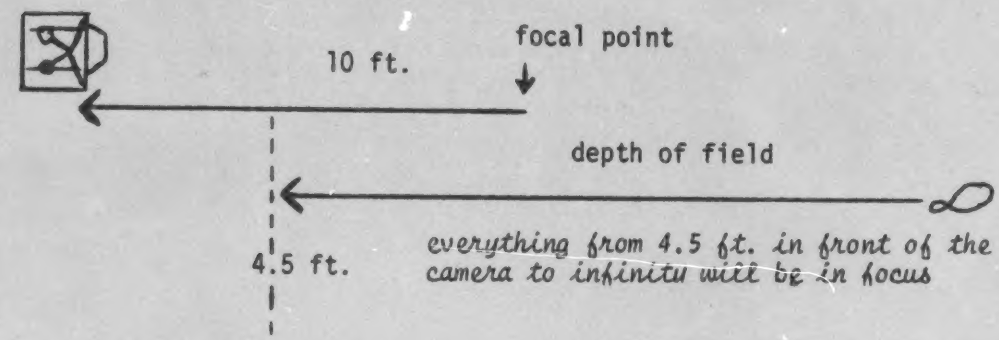
THE HIGHER (LARGER) THE F-NUMBER, THE SMALLER THE OPENING (APERTURE).

There is one more thing to know about aperture; this is called the depth of field and it can be defined as the area in front of and behind the actual point of focus within which objects will be in focus. If something you see through your camera is within your depth of field, it will be in focus. If it is not within your depth of field, it will not be in focus.

AS YOUR APERTURE (OPENING) SIZE GETS SMALLER, YOUR DEPTH OF FIELD INCREASES. In other words, you will have greater depth of field with a small aperture (high f-number) than you will have with a large aperture (low f-number).

If you have focused your camera on an object that is ten feet away from you, and you use a small aperture in taking the picture, such as f-22, you will have a great depth of field:

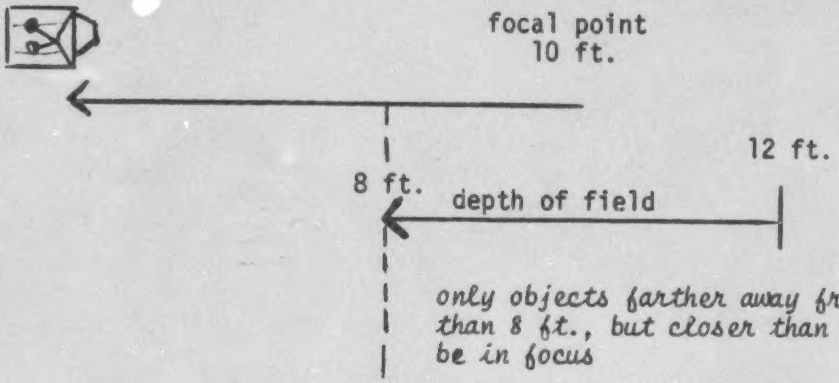
APERTURE: f-22



everything from 4.5 ft. in front of the camera to infinity will be in focus

However, if you use a large aperture in taking your picture, such as f-4, you will have considerably less depth of field:

APERTURE: f-4



only objects farther away from the camera than 8 ft., but closer than 12 ft. will be in focus

The term "infinity," incidentally, means anything more than fifty feet away from you (when you are talking about 35 mm photography with a normal lens).

As the point upon which you focus your camera gets closer to you, depth of field becomes more crucial. For instance, if you are taking a picture of a sunset,or a building 100 feet away, you can use any f-stop that you want to, providing the light is correct. However, if you are doing a close-up portrait of a friend, you would want to use as small an aperture as possible. Otherwise, you might get something like a well-focused nose, but eyes that were blurred. When you are taking candid pictures of people, you don't want to point the camera at them for ten minutes while you focus carefully. In cases like this, it is best to use as large an f-stop (small number) as you possibly can, so that you can raise your camera, aim, and shoot quickly.

SHUTTER SPEED

And now we come to the other device which regulates the amount of light striking the film. The shutter in most cameras is located just in front of the focal plane, and consists of two pieces of metal or cloth, which open and shut very rapidly. During the time when the shutter is "open", light can reach the film and cast an image. In other words, the shutter is the device which controls the amount of time during which light is permitted to strike the film.

The shutter speed control, on most modern cameras, is located on the top of the camera. It is marked with numbers such as these:

1000 500 250 125 60 30 15 8 4 2 1 etc.

Notice the difference from the f-stop numbers. Don't get them mixed up. On the shutter speed control, "500"stands for "One Five-Hundredth" of a second. "250" stands for "One Two Hundred and Fiftieth of a Second" and so on. This is a label for the length of time the shutter is open. As the speed increases (gets faster, or shorter),the amount of light allowed to strike the film gets less and less. The shutter is released (allowed to open and close) when you press the shutter release button.

The shutter speed you choose for a particular picture depends on the nature of the picture you are taking. For instance, if you are at a motorcycle race or a high-jumping competition, you will have to use a fast shutter speed, or you will get blurred pictures. IMPORTANT RULE: YOU MUST USE A FAST SHUTTER SPEED TO "STOP" A MOVING OBJECT. The faster your subject is moving, the faster your shutter speed must be.

In addition to the movement of the subject of your picture, you must also consider the movement of the photographer. Consider, for example, if you are taking a picture at sundown or early evening, you would probably have to use a slow shutter speed in order to get enough light in to the film to make an image. It is fairly safe to use shutter speeds as slow as one-sixtieth of a second without having to worry about being as steady as a rock. However, if you want to use shutter speeds slower than one-sixtieth, you have to be very, very careful that you do not move at all when you press the shutter release button. It is possible to get clear pictures with a hand-held camera at speeds as slow as one-eighth of a second, but it isn't recommended. There is a device called a tripod, a three-legged stand which you can attach a camera to, which if very handy for taking pictures at slow shutter speeds.

SECTION THREE: THE LIGHT METER

Probably the most difficult skill to acquire is the knowledge of what combination of shutter speed and aperture will give the correct exposure. Trial and error with varying light conditions is the best way of really mastering that problem, or you can use a device called a light meter. The light meter consists, very basically, of a photoelectric cell, which converts energy into electrical current. The electrical current thus produced moves a needle which, when properly set and read, gives you the correct exposure for your picture. Light meters can either be separate devices or they can be built into the camera.

How to Use One:

The first step in using a light meter is to set the meter according to the speed of your film. Every film comes with an ASA number printed on its package. This is a value assigned by the American Standards Association (ASA) which is an indication of how sensitive a particular type of film is to light. ASA numbers (or film speeds, as they are called) range from about 25 to 1600. The higher the film speed, or ASA number, the more sensitive to light is the film. Film with an ASA rating of 400, for example, is very sensitive to light, and therefore can perform its function (recording a light image) in a very little light. This is called fast film. Film with a low ASA rating, sucn as 25, is much less sensitive to light, and therefore needs a good deal of light in order to function properly. This is called slow film.

Now, back to the light meter. The first step in taking a light reading with a meter is to set the meter to your film speed, or ASA number. In most meters, the light rays striking the photoelectric cell cause a needle to move, and you must turn a disc to match an indicator needle with the meter's movable needle.

After you have properly set and adjusted the light meter to correspond with the reading it gives you, you will be faced with an array of numbers something like this:

f-stop	1.4	2.0	3.5	4	5.6	8	11	16	22
speed	1000	500	250	125	60	30	15	8	4

What this means is that you could set your shutter for one five-hundredth of a second and your aperture at f-2.0,and you will have a perfect exposure for the amount of light entering the camera. You could also use a shutter speed of 1/125 of a second and an aperture of f-3.5, and you would still get a perfect exposure, and so on down to one-fourth of a second at f-16. It is something like a balancing act: if you let in more light by slowing down the shutter speed, you must compensate for it by making the aperture smaller. In other words, exactly the same amount of light will strike the film at any of the combinations of shutter speed and aperture given by the light meter.

The choice of which of the possible combinations you decide on depends on the type of picture you are trying to take. If depth of field is important (for instance, if you were taking a picture looking down some railroad tracks and wanted things to be in focus as close to you as possible and as far away as possible), you would choose a setting which utilized a fairly slow shutter speed and a small aperture, because depth of field increases as the aperture gets smaller. However, if you were taking a picture of a fast-moving object, like a train or a car or a football player, you would use a setting which gave you a very fast shutter speed and a fairly large aperture, because you must use a fast shutter speed to "stop" moving objects.

Theoretically, you now know how to use an adjustable camera and a light meter. But the best way to learn to do anything is by doing it, not by reading about it. Take a lot of pictures of everything and anything around you--people, scenery, traffic, etc. Practice on the same subject with different light conditions, exposures, etc. and try to write down what you do so that you can remember it if it comes as you like it.

FILM

In our quest for new means of personal expression and new lines for communication, film can be an important focus. Students have written innumerable papers for instructors over the years of their school career, but imagine the surprise at being asked to describe, convince, express an idea through the medium of a movie rather than with pen or typewriter.

There are many ways to approach film in the classroom. It can be related to other assignments or approached in isolation. For instance, in relation to another area of the course, the student may be asked, during a unit on dance, to capture with a movie camera some aspect of the dance. A fellow student who is involved in modern dance could dance outdoors in a park, surrounded by flowers to express the concept of "Spring." Even though sound cannot be perfectly synchronized, a cassette recorder could be used to supply the music while he is dancing and played along with the resulting film when it is shown. Many other applications of film which relate to class projects are possible. Student-made fashions can be paraded and recorded in a film, an art workshop can be filmed showing process in the projects being attempted, a scene from a play can be reinterpreted as a pantomine and filmed. The possibilities of this kind of use of film are endless.

However, there is another approach to film and that is to approach it as a discrete art form and make movies that are works of art in themselves. Many introductions to a unit on the making of films are suitable. A few of the following might be considered:

Go to a local photography store and order the films that Kodak has available, at no cost whatsoever, that examine various film-making techniques. Some of these are:

Kodak Teenage Movie Contest Winners
Underwater Colorama
This Blooming World

If you are fortunate, you may find someone who works with Kodak products or is a local photographer or even a very good local amatuer movie maker who will come in and speak to your class about the nature of filming, cameras, etc.

Some student projects that have met with success:

Silent film comedy--half hour well done.
A short documentary showing the effects on a small southern town of segregation, i.e., obvious differences in money on the white side of the tracks and on the black--powerful impact.
The process and results of tie/die at an art workshop.
A detective drama--lots of action and blood.
An analysis of "the way people walk on campus."
Love on the campus--very funny and touching.

My Family in Hometown--a student introduces us to his background through a typical home movie.

A Portrait of Two Cities and a Town in Texas.

The most often heard comment by students who become involved in the making of films is: "I chose the assignment because I had never done it before and the more I work with it the more I like it."

The problem of money--film production is expensive, but not impossible. If you have a generous budget, you attack the projects one way; if you don't, then you have to scratch more, but it is still possible to make films.

If you have the money in your budget:

A dual 8 projector	About $80
2 simple Kodak movie cameras	About $30 each Super 8
1 Super 8 camera that does "everything" (a zoom lens, automatic lightmeter, slow motion, etc.)	About $100
A dual 8 film editor	About $16 with splicer
A dozen empty reels	About $.60 each
A quantity of splicing tape	About $.80 each per package
A quantity of film	About $4.50, including developing

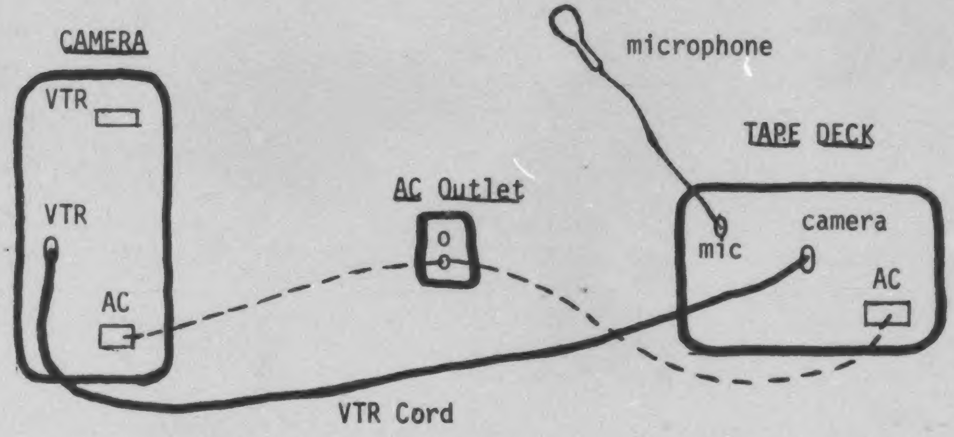
Now, if you don't even have a penny to spend, you can still do some movie making IF you are willing to borrow. Ask the students if any of their families have movie equipment. See if they at least could get the use of it for the project. The students can be required to buy their own film and such items as splicing tape, empty reels.

Also, renting a camera for a short while will allow you at least to make simple films. The students can take their films to the camera shop to look at and when all have completed their films, a projector can be rented for a day for about $8.00 to view them all in class.

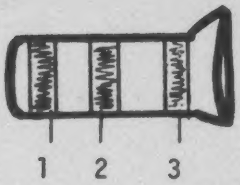
In this impoverished situation, it is especially important to befriend someone who works in a camera shop who will come out and work with the students.

In any case, you will find that work with film can be one of the most exciting areas for students throughout the year and can relate to all other areas of the course.

VIDEOTAPE DIAGRAM



LENS



1. F Stop: controls the size of the lens opening through which light passes into the camera. F 16 = small opening; lets a small amount of light in; for bright conditions. F 2 = large opening; for low light conditions.

2. Zoom: controls the angle of vision. Nipe angle = wide angle (16), more information allowed in the picture. Telephoto (64), for close ups and detail (limited amount of information).

3. Focus: controls what you focus upon; numbers indicated in feet and meters; numbers measure the distance between the camera and the subject.

FOCUS ON AUDIO VISUAL MATERIALS IN THE HUMANITIES--A POINT OF VIEW

OBJECTIVES:

General Objectives:

1. To guide the student to a sense of self-realization through creative activity.
2. To enhance the excitement of discovering through visual experiencing, the hallmarks of many cultural traditions.
3. To trigger a critical awareness of the impact of mass media upon the structuring and dissemination of myth and life styles.
4. To provide additional forms for the keeping of permanent records.

Specific Objectives:

1. To engage students in process of defining and refining abstractions through the creation of visual projections.
2. To introduce the concept of form-and-content relationship through direct experience and observation, rather than through detailed exposition.
3. To add new dimensions to the art of "reporting".

MATERIALS Discarded and voided (blank) slides, stylus or other sharp-pointed instrument, gels-red, blue, green, etc., record player with detached grill, small crystal glass with clearly-defined etchings, strobe, magnifying glass.

PROCEDURE:

1. Introductory activity: Using a stylus or other sharp-pointed instrument (large safety pin), make the following patterns on blank slides
   a. Spiral design
   b. Scratch design
   c. Line design (combine horizontal and vertical lines)
   d. Cut hole in blank slide
   e. Cut pieces of colored gel and combine colors to form horizontal and vertical lines.

2. Developmental activity: Experiment with self-made slides

   a. Project spiral design to create following illusions:
      (1) Move fingers, slightly spread, from left to right in continuous movement.

      (2) Move fingers up and down at desired rate of speed to create rippling motion.

      (3) Enhance sense of movement by moving lens of projector back and forth at the same time one executes steps (1) and (2).

   b. Project "hole" pattern to create following illusions:
      (1) Create concept of emptiness by projecting hole image on empty screen.

      (2) Project "hole" image over a face or mask, enlarging hole dimension by moving lens. Let size of the hole gradually increase to encircle entire mask or face.

   c. Project scratch patterns--Many illusions can be created by projecting scratch patterns (of varying designs) and combining projections with finger movements. Additional effects may be obtained by using colored gels with these projections.

   d. Use grill section of record player to enhance simple projections. Move back and forth in front of lamp of projector, or project with overhead projector.

   e. Create illusion of blinking lights by cutting slots in a piece of cardboard. Glue cardboard to stick, and rotate slotted pattern in front of lamp.

3. Culminating activity: Have students use these and other techniques acquired through experimentation to enhance previously assigned reports. Let students further enhance their individual reports by undergirding their oral and visual presentation with suitable music. Synchronize sight and sound.

A Means of Approaching the Visual Arts through Student Projects in Photography

I. Purpose: To suggest a means of approaching all of the visual arts (painting, architecture, sculpture, film, stage design, television, etc.) through student projects in photography.

II. Slides*to illustrate and invite discussion of subject matter, composition, style/technique, expression of feelings and ideas in the Arts.

  A. Location in space:
  Point of view; Perspective: Proportion/Scale
  B. Location in time
  Light/Color; Mood/Atmosphere
  C. Motion
  Stopped action; Potential motion, anticipated and psychic; Rhythm; Eye movement.
  D. Design
  Lines/Shapes; Textures; Contrasts; Balance; Emphasis
  E. Unity
  Selection/Coherence; Part/Whole relationship; Sensuousness; Verbal Equivalents.
  F. Failure
  Examples of what to avoid

III. Student Projects in Photography
  A. Visual perception (how and what we see a way of seeing)
  color relationships; appearance/reality studies; visual essays sequences.
  B. Illustrations
  literal and symbolic interpretations of poems, stories, music, etc.
  C. Metaphor
  non-verbal relationships (visual metaphors, visual haiku, etc.)
  Multimedia experience
  D. Creativity
  Photographs to stimulate expression in other media (words, dance, painting)
  E. End in itself
  Photograph for pleasure, recording experiences, self-expression.

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* Available from ISE, Washington, D.C.

A MEANS OF APPROACHING THE VISUAL ARTS THROUGH STUDENT PROJECTS IN PHOTOGRAPHY

A commentary to accompany a series of 32 slides.

Reference books to accompany the presentation:
The Concerned Photographer
Black in White America, by Leonard Freed
Both published by Grossman Publishers, Inc., 125 East 19th Street, New York, New York 10003.

Description of Slides:

A. Location in Space (eight slides)

A work in visual art is limited in space (horizontal, vertical, depth) by the frame, the proscenium, the edge. Where the artist (the seer) is in relation to the scene is a second location in space.

1. Point of View

a. Contrasting views of the fence gates at Pine Manor Junior College. The one taken straight ahead is a simple geometric design and contains ordinary locked gate connotation. The other, taken from below without relation to the ground, seems to make the fence higher and more
1,2 threatening. Notice that human beings seen from this angle seem more imposing and statuesque. In cliche cowboy movies the good guy is often photographed from below; the bad guy from above. This is also how we see most statues and other heroic sculptures, church spires and movies, plays and speakers from the front row.

b. Two views of the rocks and lighthouse at sunset. These illustrate how point of view effects the relationships between foreground, middleground and background. Although the middleground is nearly the same in both, the feeling and meaning of the two views are clearly different
3,4 because of the differences of rockness and skyness. The big sky picture is in the spirit of Western landscape painting; the other picture with the three parts more nearly equal if similar to Oriental landscape painting.

2. Perspective--how an appearance of depth occurs on a flat surface

There is an exact mathematical relationship between the size of an object and its distance from the viewer. This slide of the railroad tracks illustrates how lines converge to a vanishing point. The slide taken from the south side of East III at Pine Manor Junior College shows another kind of perspective; that of planes receding away from the viewer. The outside wall, the doorway, the lawn, the people on the grass, East I, the trees, the sky are separate vertical planes. Notice that many visual arts besides painting and photography use perspective; for example, classical Greek sculpture and realistic stage design. Television, with its limited vertical and horizontal possibilities, relies heavily upon depth relationships and uses receding planes techniques most often.

3. Proportion/Scale The size relationship of one object to another is effected by the distance of the parts from the viewer.

The light house seen from between the rocks seem dwarfed. The light house seen relative to the roof of the house seems massive. A 7,8 human figure standing near an object establishes its true proportions and scale. Because of this, relativity to human size scale is a particular concern or architecture and sculpture.

B. Location in Time (ten slides)

Because of a particular quality of natural light, a photograph usually contains a suggestion of the time--the season, month, hour--when the photograph was taken. The light may also indicate the weather and geographic location. Color--shade, intensity, etc.--is likewise effected by light as in the resulting mood or atmosphere of the picture. No two moments of natural light are identical; light is constantly changing,and colors and moods change accordingly. Notice how a sculpture or building in natural light changes as shadows, reflections from surfaces and tones change. Achieving a certain quality of light is a principal concern of the visual arts. Controlled lighting is a main factor that separates modern theater from the earlier theater. The specific time and conditions when the following slides were taken has been indicated:

9. Barn, Pennsylvania, early spring, cloudy day, 2:00 P.M.
10. Barn, about a month later, hazy with sunlight, 1:00 P.M.
11. Forest floor, Main, July, after a rain, sunlight filtered through trees.
12. After sunset with sky reflected in the water, Massachusetts, August, 8:30PM
13. Farm house in snow, Pennsylvania, January, 2:00 P.M., unnatural darkness and lack of color, storm ending
14. Farm with ice cover following a freezing rain storm, Pennsylvania, March, unnatural brightness because of sun reflecting from the ice,4:00PM
15. Pine Manor Junior College dorms, Massachusetts, July, hazy day, 11:00AM
16. Pine Manor dorms, July, clean air, 6:00 A.M.
17. Pine Manor pond, July, dark clouds, immediately after a rain storm, 4:00PM
18. One room school house and trees, Pennsylvania, early spring, 5:00PM

C. Motion (five slides)

In films, theater and television, where there is also actual movement, and in static visual arts, there is often an appearance of movement. For example, buildings may seem to sprawl outward or lunge upward. The following slides illustrate different kinds of motion.

1. Stopped Action

A man putting a box in a trash truck--a suspended moment of a 19 continuing action--like one frame from a movie. Past and future action is suggested.

2. Potential Movement--anticipated

Rain drops on a pine branch. From previous experience we expect static conditions to change. In this case, the wind to shake the 20 branch and the drops to fall to the ground. Our anticipation of the motion may invest a static object with a feeling of motion.

3. Potential Movement--psychic
Round light/brick wall/sky--like light toward the top
of the slide seems to be out of balance. We feel it should move
21 to the center or fall to the bottom. We sense its instability and as
our minds try to anchor an object, we impose a feeling of movement
upon it.

4. Rhythm
Swings reflected in a puddle. Repeated shapes produce measured
22 units of space that effect us in much the same way that measured units
of time do in music.

5. Eye Movement
Park bench and crutch-- After apprehending the entire picture,
23 the eye tends to move along the strong lines of the picture. Some of
this eye movement is transferred to the static picture and seems to give
it motion. Notice how often portraits seem to be looking at you.

D. Design (five slides)

We react to combinations of lines and shapes, and we bring our own
associations to designs. For example, we like to design of one
Oriental rug but not another. See also Freud, Campbell, etc., on the
24 symbolic meanings of certain lines and shapes. Some combinations give
us feeling of harmony; others agitate us. The slide of the twisted
vines on the gazebo at the Pine Manor pond is an example of a complex
design. How do your students react to it?

2. Texture (see sensuousness under E. below)

3. Contrasts
The hand of a living person contrasted with the bones of a pre-
25 historic Indian intensifies both parts. Thus also, a color contrast
intensifies other colors.

4. Balance -- similar to physics problem of a see saw
Without the single daisy on the right side, the objects on the
left side would tip the picture to the left. Balance is obviously
vital to architecture. A stage is balanced and the actors moving
26 before it keep throwing it in and out of balance to produce tensions
and resolutions.

5. Emphasis
Compare the two slides of the beach near sunset. The one without
27 the figure lacks focus. In the other photograph, the eye concentrates on the
28 figure walking toward the sun and the picture seems to take on greater
significance.

E. Unity (four slides)

1. Selection/Coherence -- An artist selects, omits, adds, to achieve a sense of oneness and totality. Often photographs contain distracting and confusing elements that near the photographer's intentions.

2. Part/Whole relationship -- Similarly, the parts contribute to the whole and also have values in themselves. (See slides from the

show, "Afro-American Artists, New York and Boston," the details taken from a painting)

3. Sensuousness

We apprehend an object with all of our senses. What we know from seeing is often only a small part of our information. A painting, or photography may convey a feeling of the other senses. Shadows and surface textures often do this. Can you sense the hardness and warmth of the granite stones in the sun? Can you sense the smell of the pine needles and the feel of the sticky pitch on the bark?

4. Verbal Equivalents

The experience of seeing is often converted into a verbel statement in the mind. Many are simple subject/predicate statements such as, "The apple tree was" or "The apple tree bloomed." Other statements are in subject/predicate/object form such as, "Somehow (in an ice storm?) a branch was broken from the apple tree," or, "The man washed the car." Are most adjectives and adverbs part of the verbal statement or are they retained by the visual statement?

VISUAL MATERIALS PERTINENT TO THE HUMANITIES COURSE

I. FILMS AND FILMSTRIPS

Over the past few summers, a group of selected 16mm. films were shown at the conferences which related in some manner to the basic core of the humanities course. In choosing the films, great consideration was given to the budget restrictions which teachers would face on their own campuses, and therefore most films were short and inexpensive. However, certain films of feature length were included because of their direct pertinence to the essentials of the course. It is suggested that films of this cost be shared with other disciplines, namely Social Science, Philosophy and English.

Note also to write to the various film sources for the latest film catalogs* and updated rental prices. For those schools considering the development of a film library, films may be "previewed" from most companies without cost.

*Recommended sources:

1. Indiana University - Audio Visual Center
   Bloomington, Indiana 47401
   Att: Mrs. Elizabeth McPheron

2. Brandon Films, Inc.
   221 W. 57th Street
   New York, N.Y. 10019

3. Grove Press, Film Division
   214 Mercer Street
   New York, N.Y. 10012
   (212) 677 - 2400

4. Janus Films
   24 West 58th Street
   New York, N.Y. 10019
   (212) 753 - 7100

Recommended Films

Duro Ladipo: Nigerian Theater and Folk Opera - An introduction to Ladipo , founder, director, playwrite and composer of the Duro Ladipo

Traveling Theater Company of Oshobo, Nigeria. The members of the company are seen touring Yoruba villages. Shown is a portion of a command performance before the Alafin of Oyo, the traditional ruler of the Yoruba people.

[Indiana University Audio-Visual Center, Black & White, 30 mins., $6.75 rental].

Music of Africa - Fela Sowande of Nigeria, a leading musicologist, composer, and organist, with a group of Nigerian musicians shows how contemporary African music has mingled traditional African and Western idioms to create new forms. The film is of particular interest as it shows the dynamics of particular interest as well as illustrates the use of Yoruba talking drum.

[Indiana University, Black and White, 30 mins., $7.25 rental].

Watts Tower Theater Workshop - Through the use of improvisational techniques, the group uses everyday incidents to create a situation of active involvement of immediate importance for personal and social change.

[Indiana University, color, $6.75 rental].

Interviews with African Writers - (Part of a series) - Interviews with Chinua Achebe, Ezekiel Mphahlele, Leopold Senghor. These authors discuss their own work in the framework of modern African literature.

[Indiana University, 30 mins. each, $6.75 rental].

Invention in Dance - The film discusses and illustrates techniques used to express the medium of modern dance. Featured is Alwin Nikolais and his troupe who demonstrate innovations in modern dance including the use of electronic music, stage properties and lighting, and a new concept of how to use dancers themselves. Four concert pieces included.

[Indiana University, 29 mins., Black & White, $6.75 rental].

Dance: Echos of Jazz - Traces the development of a unique American art form, the jazz dance, from tap dancing through the stylized theatrical form of the 1900's and the orchestrated jazz of the Thirties to the cool, abstract, symbolic music of the Sixties. Honi Coles, Paula Kelly, Dudley Williams and William Louther are among the performers demonstrating various dance steps.

[Indiana University, 29 mins., Black & White, $6.75 rental].

Photography As An Art - Presents Ansel Adams as he photographs Yosemite National Park. Mr. Adams discusses his methods of teaching and explains how a sense of discovery and re-discovery is conveyed through his photography. A collection of his photographs is shown.

[Indiana University, 29 mins., Black & White, $7.25 rental].

Language of the Camera Eye - Ansel Adams and Beaumont Newhall, director of Eastman House in Rochester, New York, analyze the photographs of Edward Weston, Cartier-Bresson, Edward Steichen, Alfred Stieglitz and others. Mr. Adams explains the development of his own philosophy in photo-poetry and how it has influenced his work.

[Indiana University, 29 mins., Black & White, $7.25 rental].

Gwendolyn Brooks - An introducation to the poetry and personality of Gwendolyn Brooks and the Chicago environment which provided the sources for most of her materials. Miss Brooks reads several of her poems; each recitation is accompanied by scenes of the people or locale described by the poems. Between poetry readings she describes her method of working, the things she finds most pleasant in life, and the thrill of winning the 1950 Pulitzer Prize for poetry.

[Indiana University, 30 mins., Black & White, $6.75 rental].

Musical Words - Demonstrates a composer's vocabulary, beginning with "two letter words" and proceeding to three-, five-, and six-letter words. Each is illustrated with musical words and indicates how a composer uses that personality in communicating with listeners.

[Indiana University, 29 mins., Black & White, $6.75 rental].

Blind Gary Davis - A short, twelve minute film in which the Rev. Gary Davis, blind since youth, plays blues and religious songs against a background of the streets of Harlem that he never sees.

[Contemporary Films, Inc., Black and White, rental $12.50].

Mingus - A documentary portrait of jazz composer and the bass fiddle virtuoso, Charles Mingus, focussing on the night he and his five year old daughter are to be evicted from their Bowery loft for non-payment of rent. Loft scenes, which take the form of interviews, are intercut with spots from Mingus' last engagement, scenes on Harlem streets, demonstrations against the war, and also footage from his historic Town Hall concert in 1961. As the film progresses, it becomes apparent that Mingus' dispossession is more than physical. His plight is that of a Black artist in a White world where he can communicate with only his super-talent and without reference to his reality as a human being.

[Grove Press, Black & White, $125.00 rental].

Mandabi - A full length feature of Senegalese director, Ousmane Sembene, that shows the world of modern Africa in a struggle to recapture its own rich heritage after a century of colonial tutelage and corruption. Here we see Africans victimized by bureaucratic red tape and corruption at every turn, and faced with the encroachment of a Western orientation toward wealth and power.

[Grove Press Films, color, 90 mins., $125.00 rental].

Come Back Africa - A powerful documentary on Apartheid made secretly in Johannesburg under the pretext of shooting a musical. It captures aspects of the reality of the life in South Africa. The film is also a satire on Whites and on their attitudes toward the natives. In the main, the film explores the tensions between Blacks and Whites in South Africa, and, by extension, in any racially confused society.

[Grove Press Films, Black and White, 83 mins., rental $183.00].

Malcolm X: Struggle for Freedom - An impressive portrait of this historic figure, filmed during his trip to Europe and Africa, just three months before his assassination. With global perspective and calm, but uncompromising logic, Malcolm discusses racial and other social agonies of our age.

[Grove Press, 22 mins., rental $22.50].

Battle of Algiers - A highly influential film depicting the Algerian revolt against the French (1954-1957). The authenticity of the massive (staged) street riots coupled with a sensitive portrayal of the personal and political conflicts beseiging a group of Algerians, give the film a universally dramatic impact.

[Brandon Films, 123 mins., varying rental prices].

Dead Birds - Opening with a statement about a particular myth, and using an African tribe as the focus, the film portrays the way the primitive mind seeks to integrate the fact of death into their lives while retaining their humanity. A masterpiece, and a must for the Mythology Unit.

[University of Georgia, Continuing Education Center, Athens, Georgia 30601; 83 mins., rental $15.00].

In addition to the films, a comprehensive library of color or black and white sound filmstrips is a recommended addition to classroom materials. The filmstrips employ recorded narrative (either cassette tapes or 33 1/3 rpm discs) and visual illustration portraying different aspects of the Black experience. Prices on a series vary depending on the quantity of individual filmstrips included in a set and whether records or tapes are included (tapes are $3.00 more per filmstrip). The series shown at the 1971 Summer Conference on "The Black Experience in the Arts" was $66.00 with records and covered the personal and professional developments of Jacob Laurence, painter; Dean Dixon, composer; Charles Gordone, playwright; and James Earl Jones, actor--each was a sensitive and personal account and would be well worth the initial investment.

NOTE: These filmstrips may not be rented, but may be previewed with intent to purchase at no cost. Catalogue information, price quotes, and orders should be directed to: Warren Schloate Productions, Inc.
Pleasantville, New York 10570

II. SLIDES

Selections from Afro-American Artists: New York and Boston

Selections from a May 1970 show at the Museum of Fine Arts, Boston, covering the works of various contemporary Black artists. Available from ISE.

[38 slides; $15,30 per set].

Survey of Afro-American Artists - David Driskell, Chairman of the Fisk Art Department prepared this selection of slides in 1969. It is an excellent compilation. Available from ISE.

[20 slides; $7.70 per set].

Afro-American Artists: 1800 - 1968 - An excellent chronological survey of Black painters and sculptors with an accompanying seven page commentary by Carroll Greene, Curator of Afro-American Art Collections at the Frederick Douglas Institute, Washington, D.C. The slide set, plus many other materials on African and Afro-American topics may be obtained from:

Prothman Associates, Inc.
650 Thomas Avenue
Long Island, New York 11510

[40 slides; about $47.00 per set in a cardboard holder].

Ask for their latest catalog and listing of other Afro-American materials.

Man in Africa - These slides, including text information, come from the Man in Africa Hall of the American Museum of Natural History in New York. They deal with a variety of topics including Warfare, Government, Science and Faith, Masks and Social Control, Music and Society, Slavery and Serfdom in Africa and in the Americas.

Available from: The American Museum of Natural History
New York, New York 10024

[color slides are 70¢ each, 60¢ if ordered in groups of 10 or more;
Black and Whate text information slides are 30¢ each].

A Means of Approaching the Visual Arts Through Student Projects in Photography - This is an excellent photographic exploration, compiled by Bob Andrews who taught at Lincoln University. An annotated description, and suggested reference books are included in Man and His Creative Awareness, Duplicate slide sets may be ordered from ISE.

[32 slides; $11.00 per set].

PRINTS:

University Prints has recently compiled a set of Black and White prints on African Art, with a book of print by print commentary accompanying each set. Sets could be ordered and made available to students for papers, projects or simply for decoration.

Available from: University Prints
15 Brattle Street
Cambridge, Mass. 02138

[$4.50 per set of 150 prints].

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Counterblast, Marshall McLuhan.

McLuhan, Pro and Con, Rosenthall.

McLuhan, Hot and Cool

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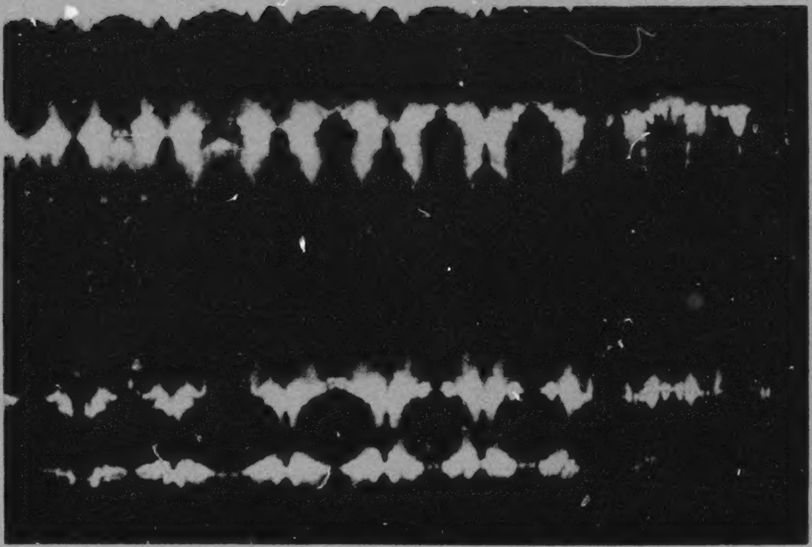


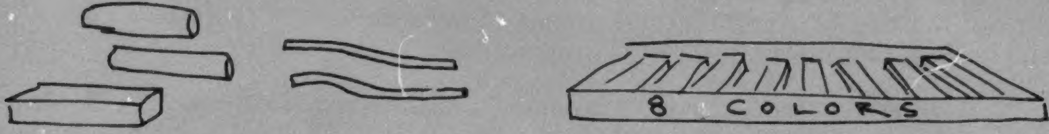
ART WORKSHOP

HANDBOOK

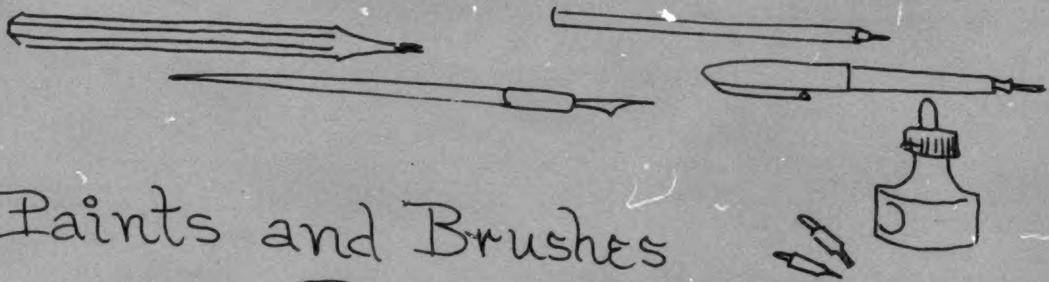
Art Workshop

Basic Supplies

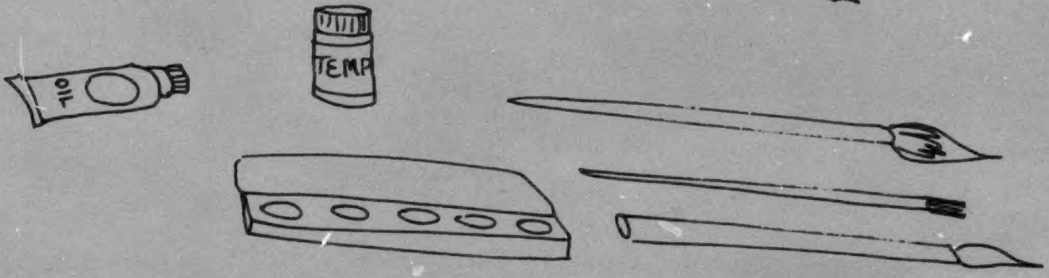
Pastels and Charcoal:



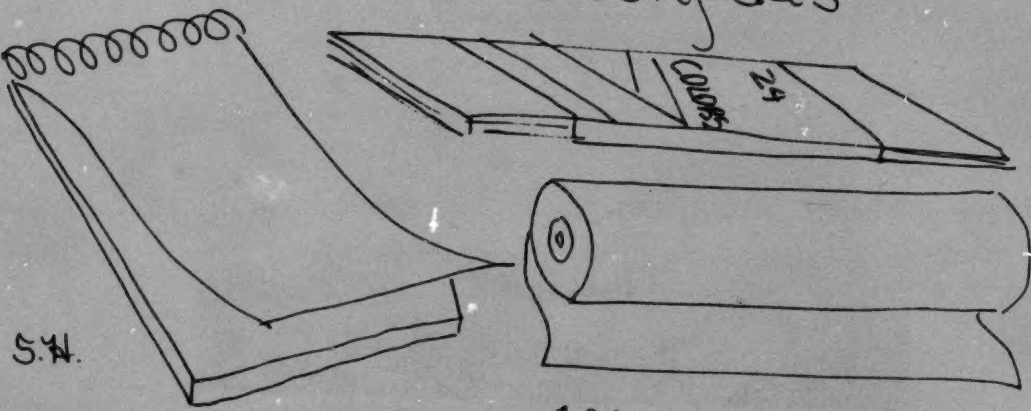
Pens and Pencils:



Paints and Brushes



Paper and Sketchpads



S.W.

MATERIALS FOR THE MESS OR/ STARTING AN ART WORKSHOP

Art supplies bought in any quantity and of any quality are expensive. However, there are ways of cutting costs, particularly if time and imagination are involved. Always keep an eye out for ways of creating new art forms from materials which are already at hand; that means collecting and making use of all available scrap materials--leather pieces, buttons, wire, newspapers, string, metal, sand, etc.

When buying the materials needed to stock the workshop, try to buy directly from wholesale distributors instead of from the local art shop. If there is not time to write to the different manufacturers, purchase the supplies from a store which does not deal exclusively in art supplies (like the large 5 & 10¢ stores), and buy the "house brand" of paints, glue, paper, etc. as they are usually good, medium grade products and are quite acceptable to the non-professional. It is not necessary to use designer colors and fine sable brushes; instead buy powdered tempera paint which, although it is messy to make, is relatively cheep and leaves lots of room for varied textures and consistencies depending on its other additives (egg and water, sand, dirt . . .). Paste can be made by mixing flour and water together, boiling it and then storing it in large vats. Go to the large manufacturing houses, paper mills, etc. and ask for scraps and/or samples; you'd be surprised at the gems which can be found at nominal, if any, costs. Local newspapers often times give away large quantities of newsprint, and they might even be enticed out of some ink and a few rollers for blockprinting. Also, lumber yards should have pine boards for wood cutting, again at a small charge for large quantitites. I personally prefer pine board over linoleum for wood cutting because it is cheaper and has a more porous surface for absorbing water and paint. Palettes for paint can be made from scrap pieces of colored or clear plexiglass, and can be used over and over by just washing off the old paint.

It should be emphasized that the materials which make up an art workshop have no "first" and "last" but rather may include anything and everything that one can find; there is always some way of using any material in a collage, a sculpture, or in some (yet) unknown form or medium.

An Art Workshop On A Shoestring

SALVAGE:
Old pots, pans, buckets for tie/dye

Rubber bands, string

Old cloth--sheets, rags, towels, tee shirts, etc.

Old magazines

Newspapers

Wrapping paper and cardboard boxes

Surplus paper from printing companies or newspapers

Homemade charcoal

Old muffin tins or plastic ice trays

Pencil stubs

Fool coloring

Jars and bottles

Flour for paste

Old knives, forks, spoons

Discarded milk cartons

BUY:

Rit dyes

Rubber Cement

Paint Brushes

Scissors

Tempera Powder

Carving tools

Clay

Pastels

And you have enough materials to start an interesting and rewarding Art Workshop. If you happen to have a little more money, turn the page. . .

A Modest Art Workshop

First acquire all of the things on the salvage list and the buy list for the Art Workshop on a Shoestring on the previous page. Then stock these items:

Lots of blank newsprint

A 50 pound roll of 42 inch wide butcher paper

Linoleum blocks for carving

Wood blocks for carving

Oil Paints, turpentine, oil, oil paper or canvas

Bright construction paper

Acrylic paints

Yarn

Charcoal, pastels, good drawing paper

Pens, ink

Patching Plaster

If you have a generous budget for supplies. . .turn the page. . .

SUPPLIES FOR AN ELABORATE ART WORKSHOP

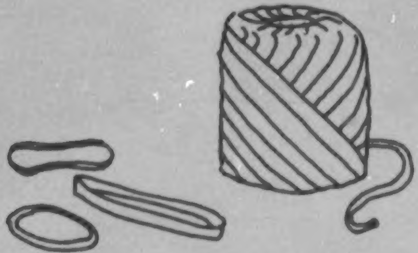
10	doz. Eagle #2 pencils	@ $1.10 per doz.	$ 11.00
10	boxes assorted Eagle colored pencils	@ .59 per doz.	5.90
40	assorted Dri-Mark magic markers	@ .39 ea.	15.60
4	doz.bottles Higgins black india ink (2 1/2 fl. oz.)		12.00
8	bottles each Higgins colored ink (blue, red, green)	@ .55 ea.	13.20
21	quill pen holders	@ .20 ea.	4.20
35	assorted pen points	@ .15-.25 ea.	8.75
4	doz. plastic rulers		4.80
30	pair scissors (United, 5" long)		23.70
1	paper cutter (12" x 12")		11.50
15	matt knives with blades	@ 1.50 ea.	22.50
3	woodcarving tool sets		15.00
15	Stewart's clay cutting tools (#370)	@ 1.20 ea.	17.50
4	Swingline #99 staplers	@ 3.50 ea.	14.00
4	boxes assorted Crayola crayons	@ .79 for 48 crayons	6.32
4	grease pencils (2 blk., red, blue)	@ .30 ea.	1.20
10	kneaded erasers	@ .36 ea.	3.60
50	pink pearl erasers	@ .20 ea.	10.00
1	APSCO 145 pencil sharpener		3.85
2	doz. 4 oz. bottles Best Test rubber cement (use for refills)		10.80
10	A&W True Bilt compass/protractor sets	@ .39 ea.	3.90
2	doz. rolls 1/2" wide scotch tape	@ .81 ea. per doz.	19.44
24	rolls Scotch masking tape, 3/4" wide	@ 10.20 per doz.	20.40
400	sheets 8 1/2" x 11" chip board (80 weight)	@ 1.75 per 100	7.00
20	pkgs. colored construction paper	@ .47 ea.	9.40
2	boxes aluminum foil	@ .25 ea.	.50
6	quire colored tissue paper	@ 1.00 per quire (24 sheets)	6.00
100	12" x 18" pads newsprint		36.00
5	9" x 12" pads tracing paper	@ 1.10 ea.	5.50
30	sheets assorted poster board	@ .40 ea.	12.00
2	cartons (24 cans) WEBCO powdered tempura paint	@ .80 ea. per carton	19.20
60	assorted Grumbacher brushes (specify "water color" brushes for school)	@ .25-.70 ea. approx.	25.00
6	5 lb. bags Stewart's clay flour	@ 1.35 per bag	8.10
4	7 1/4 oz. jars Costumemaker glitter	@ .29 ea.	1.16
		TOTAL	$ 388.82

TIE/DYE

This exercise can be done at any level, with various degrees of excellence emerging in the same group. It can be done onoe in class just to involve students in a simple but very dramatic art process, or can be used as the beginning of a longer assignment involving elaborate costume design and advanced tie/dye techniques. For the basic exercise, several old pots are filled with hot water and powdered Rit dye is mixed in. Small swatches of scrap cloth are supplied and students bring whatever they wish to dye. Rubber bands can be supplied or students can be asked to bring these. A few basic ties are shown, and dipped and rinsed and opened. Then the students tie and dip their samples. Then you just stand back and let the excitement flow as it never fails to do when the cloth is untied and all the different and fascinating designs are revealed. Students themselves will get more ideas than you can foresee for how they can use this new skill. At one school, they continued to work at an Art Workshop for weeks and did such projects as decorate whole dorm rooms, make wardrobes of dashikis, agbadas, blouse and wrappers and headties, and all manner of store bought tee shirts, slacks and wall hangings. So this is a very open ended project that takes on a different momentum with each class. It lends itself very well to costumes for drama and dance also.

Supplies for Tie/Dye

rubber bands
and string:



articles of
clothing,
cloth, hankies:

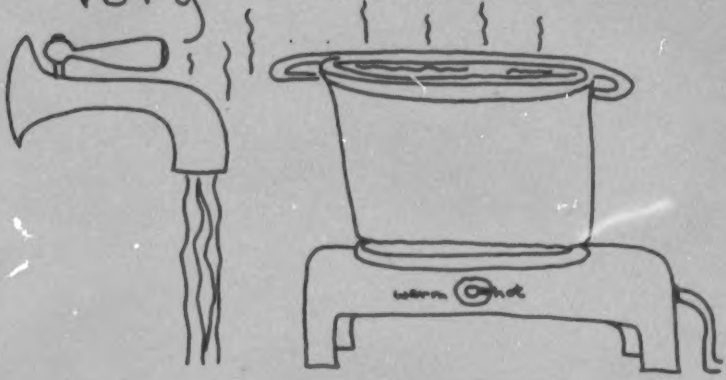
fabric dye

powdered yields
brightest colors

S.H.

a variety of
containers:

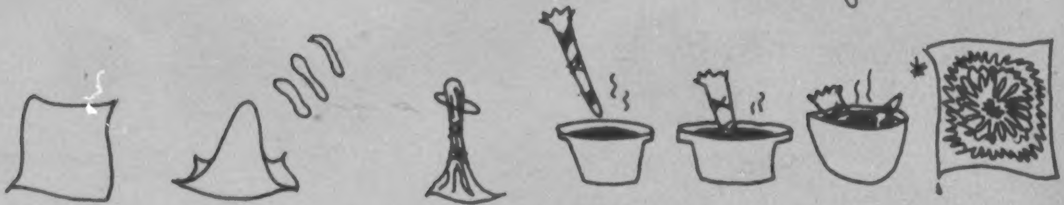
very hot water:



a sink or available
supply of cold water:

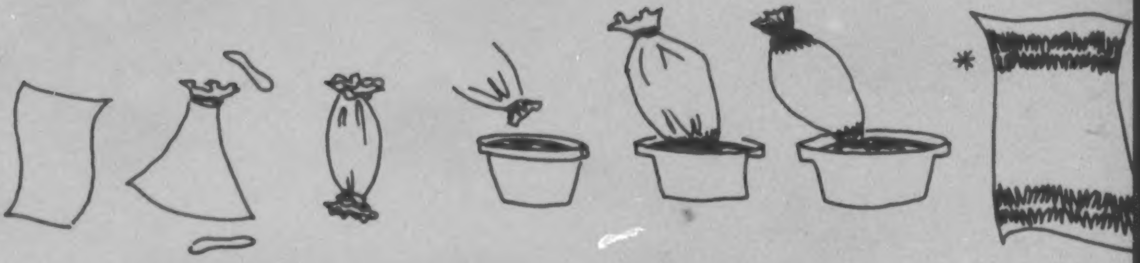
Some Tie/Dye Techniques

Simple "Sunburst":

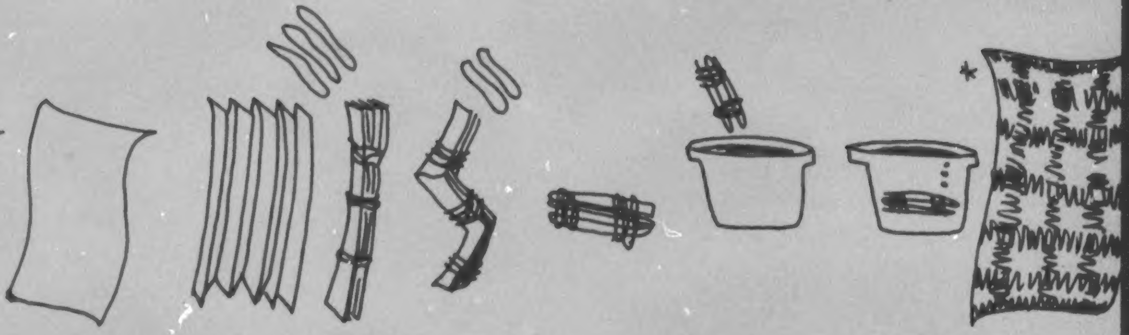


* always rinse in cold water both before & after untying rubber bands or string

Simple "Border Design":



"Checkerboard":

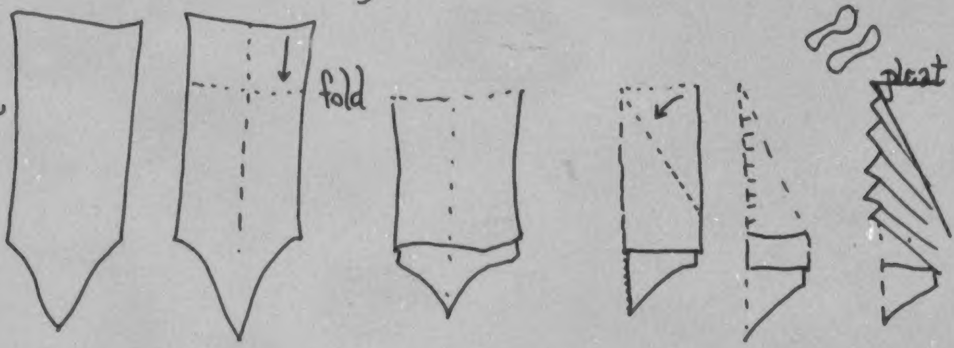


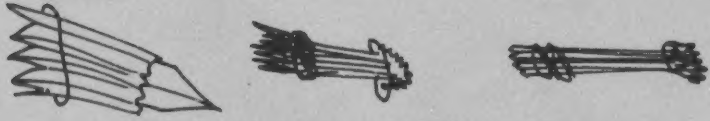
Rubber gloves should be worn when handling fresh dye

S.H.

A More Complicated "Tie"

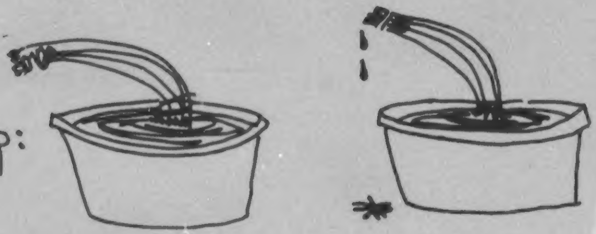
"Cross"





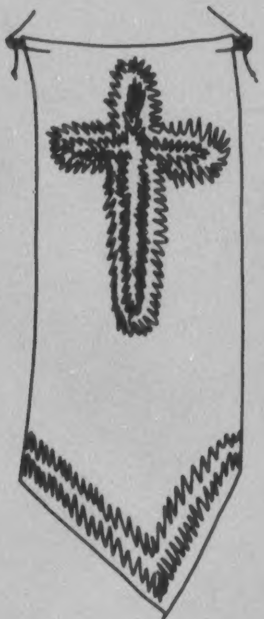
tie tightly

dip:



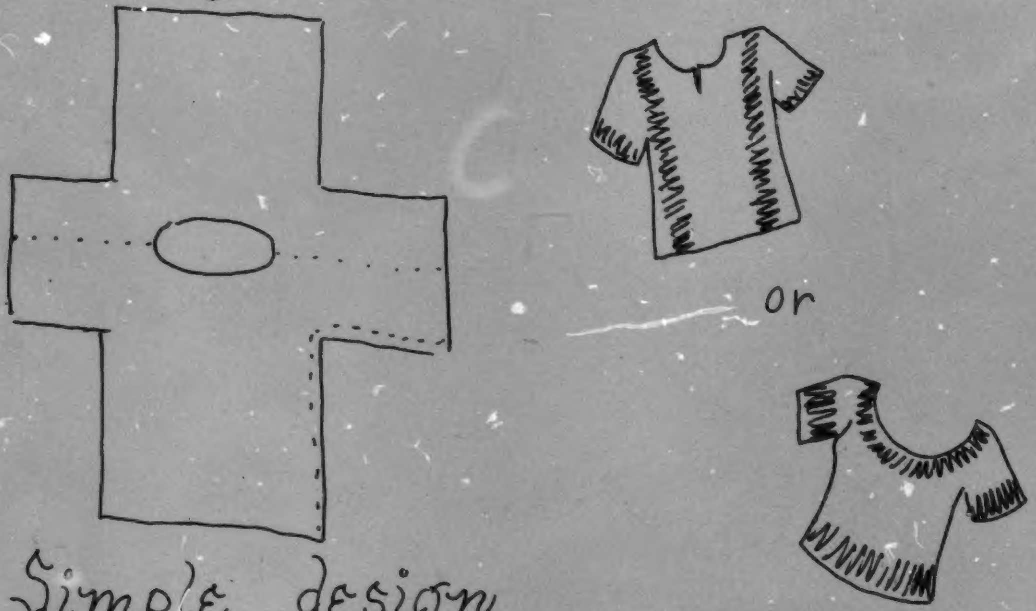
*rinse

open:

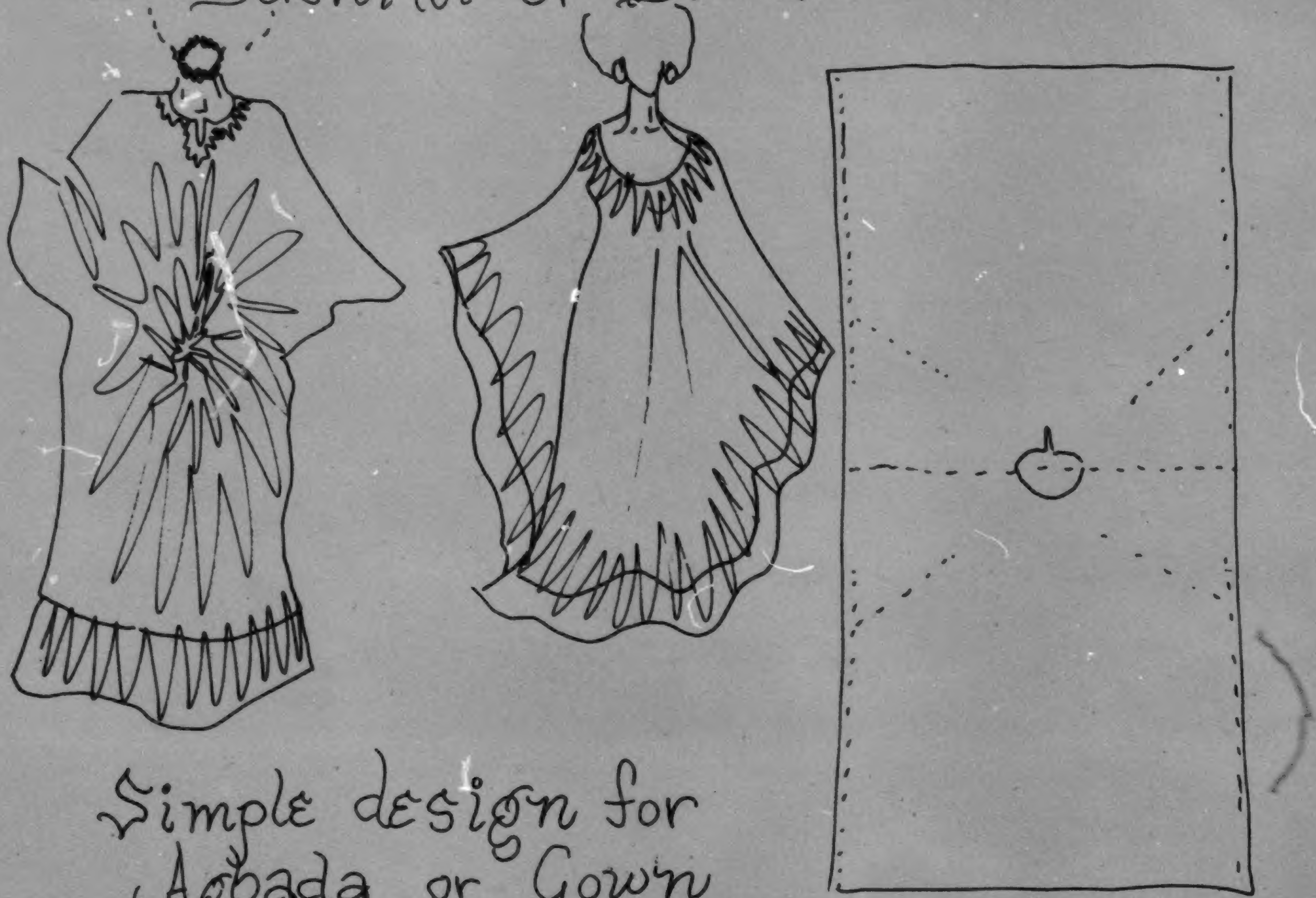


SH.

Tie/Dye Yourself a New Outfit



Simple design
for Dashiki or Buba

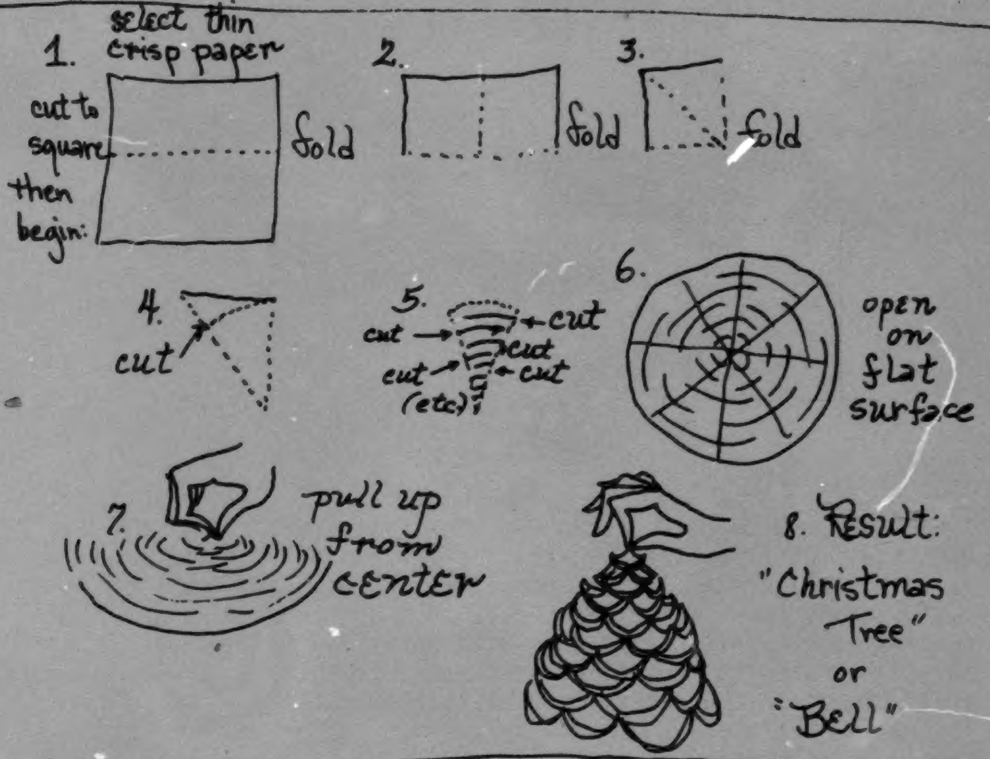


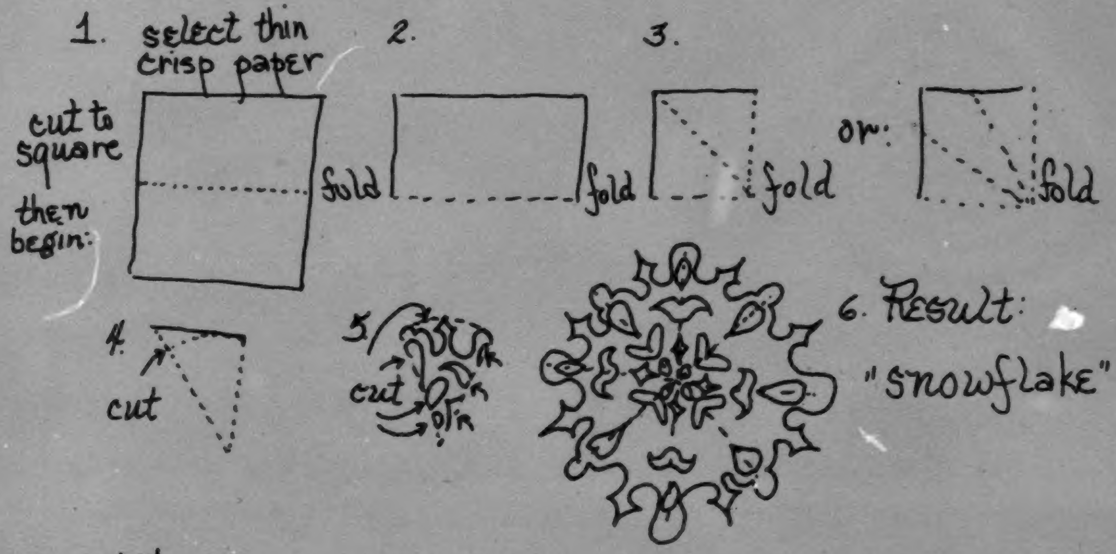
Simple design for
Agbada or Gown

PAPER CUTTING

Paper cutting is a world wide art. It is fairly simple in technique, but like tie/dye, the results can be fantastic and endlessly elaborated. The materials are simple and inexpensive and the students can use the techniques in many personal ways. Paper cuttings are usually associated with Christmas in most people's minds, but can be used to many other purposes. Techniques for various designs are included in the materials on art techniques

The Art of Papercutting


1. select thin crisp paper
cut to square then begin:
fold
2.
fold
3.
fold
4.
cut
5.
cut
cut
cut
cut
cut
(etc)
6.
open on flat surface
7.
pull up from center
8. Result: "Christmas Tree" or "Bell"



S.H.

Papier-mâché

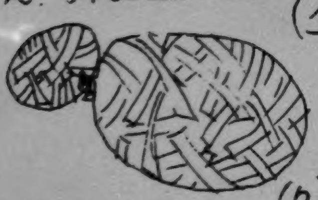
1 Supplies:

balloons

strips of newspaper

wheat or flour paste

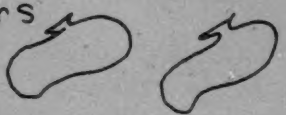
2. Procedure: (1.) soak strips in paste and build up layers of paper strips over balloons



(2.) wad up paper to form legs

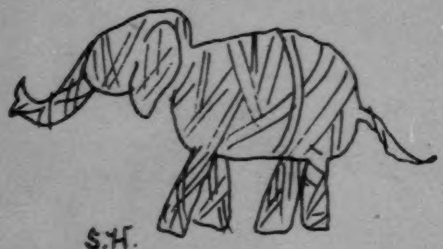
+ tail

+ ears



+ trunk

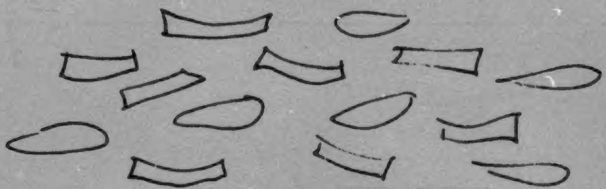
(3.) Attach parts and cover with more strips



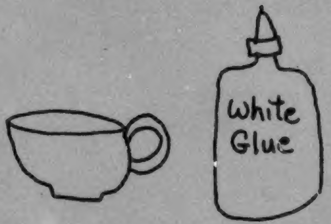
S.H.

(4.) Paint

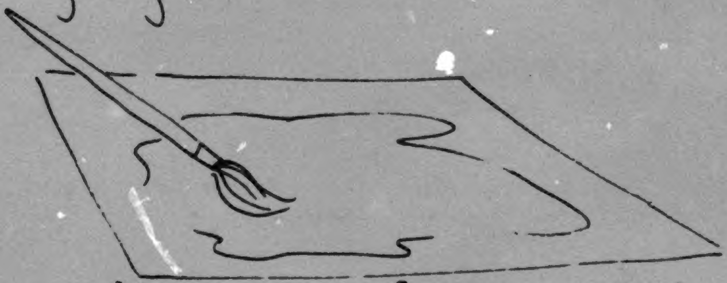
Paper Mosaic



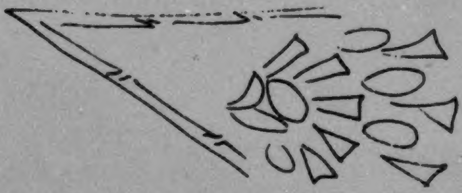
cut up small shapes of bright paper



white glue mixed with water

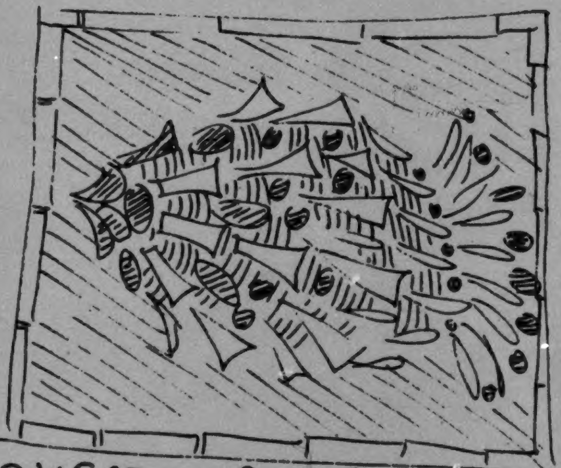


paint a piece of heavy paper with white glue



arrange paper shapes on paper

S.H.



paint a layer of white glue + water over the surface

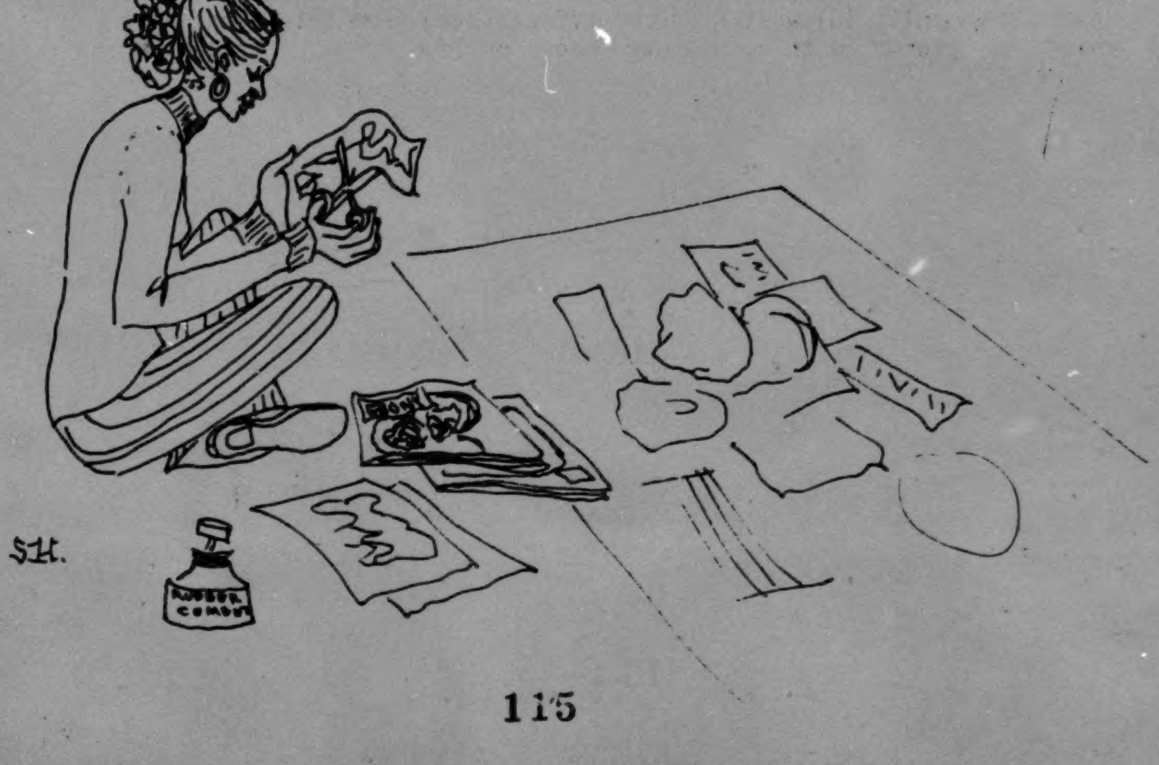
COLLAGE

All that is needed is a stack of various picture magazines, photos and bright or metallic paper, and various kinds of rubber cement and glue. Scissors are nice, but not absolutely necessary. The assignment can be in connection with a particular theme or problem, or merely an open invitation to express some vital concern of each individual. Pictures are torn out of magazines until is is felt enough are ready to begin arranging and then the puzzle is sorted out. The results can then be taped up on the wall for discussion.

Consideration is given both to theme and aesthetic balance. As a collage is developing ask questions: (1) what sort of color variation is seen (flat, modulated, mysterious)? (2) does the work suggest direction, depth, movement? (3) what kinds of effects stem from thick, definite shapes as opposed to thin, willowy shapes or lines?

Murals

Collage



MURALS

Attacking a common problem always has the effect of building solidarity and a feeling of common purpose among people. And it can work in the classroom also. Murals require cooperation and allow a class to get acquainted while at work. 42 inch wide (or wider if possible) butcher paper is perfect for this and will take any medium. Spread on the floor,the mural can be worked on by many students at the same time. It can serve to decorate the room, provide a backdrop for a play, or advertise some cause or event. Tempera Ink, Crayon Pastels, charcoal, can all be used.

PRINTMAKING

There are many printmaking techniques that require almost no equipment at all. Processes that require only a brayer (1.00) for inking the master. Make a three dimensional collage on a stiff piece of cardboard, using living or dried plants, seeds, small bits of wood other found objects. Ink same with a brayer, gently lay a piece of soft paper on top, lightly rub over it with a large spoon, carefully remove paper and you have a most interesting and subtle print. Every oriental in character. Cut geometric shapes from cardboard. Glue on another piece of cardboard. Ink with brayer. Gently lay paper on top. Spoon. Remove and you have a finished print. With a few added tools, namely cutting devices, you can do linolium and wood cuts. Silk screen is a more complicated technique and a craft book should be referred to. But an interested student could easily build a screen.

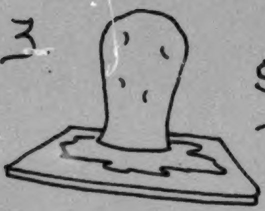
Potato Stamp Prints

To use for making wrapping papers and decorating stationary

1. Cut potato in half:

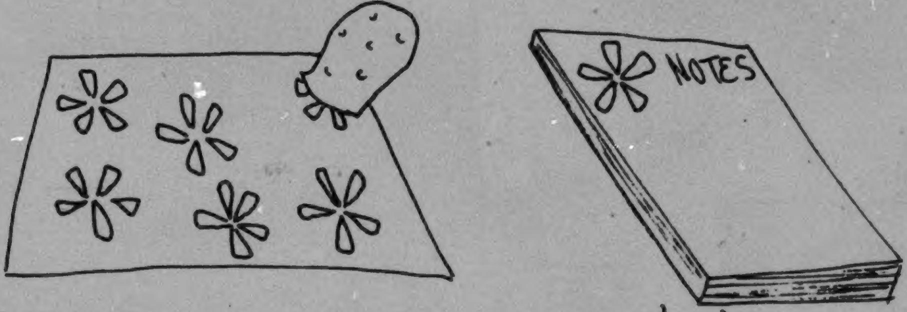
2. Carve design:

3\.



Stamp on paint pad

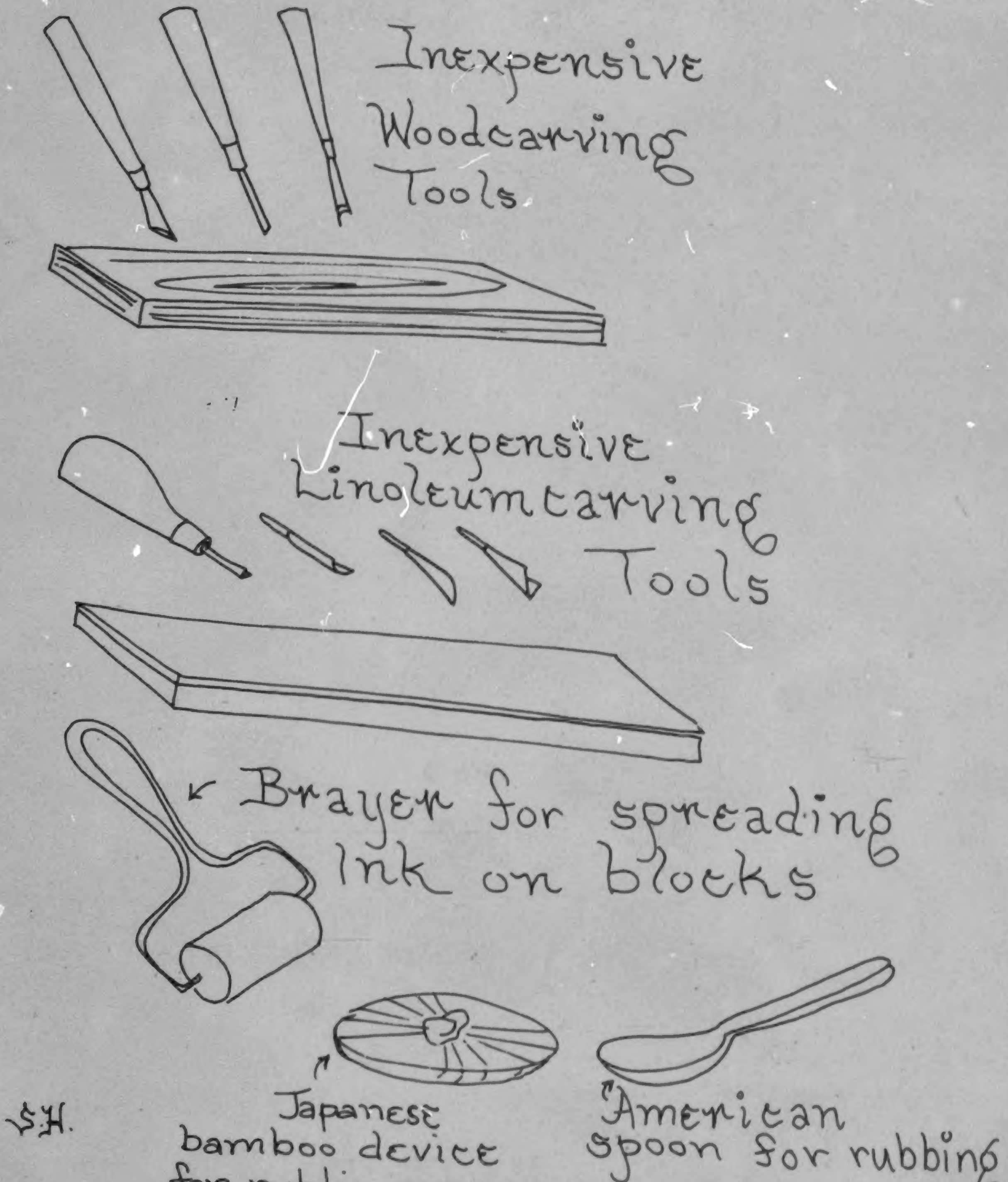
4\.



Print on paper or stationary

S.H.

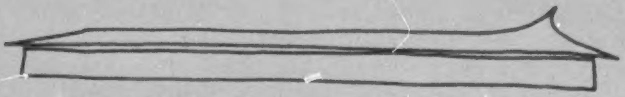
Blockprinting


Inexpensive Woodcarving Tools
Inexpensive Linoleumcarving Tools
Brayer for spreading ink on blocks
Japanese bamboo device for rubbing paper
American spoon for rubbing
S.H.

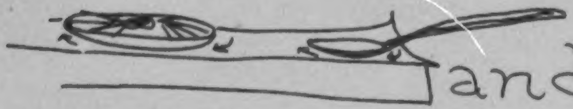
Procedure

Design is carved into surface of block

Ink is rolled onto surface



Paper is gently placed on inked block



and is "spooned"

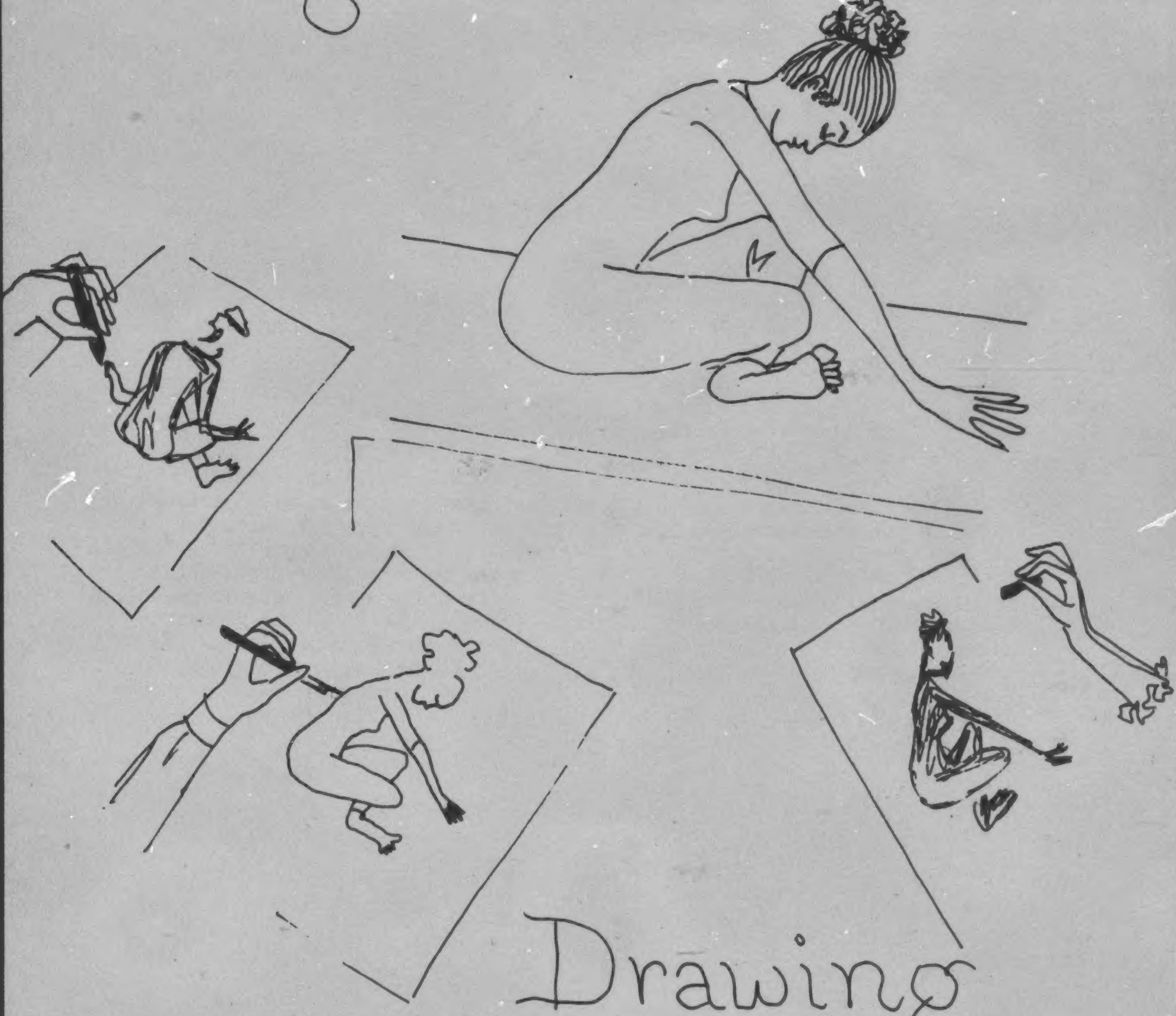
print is then removed

S.H.

DRAWING

Drawing will not appeal universally to all students. Fear of failure prevents many students from attempting to draw as well as fear on the part of many faculty members. However, some simple exercises can be done to loosen everybody up. One is to practice drawing without looking at the paper. Someone is asked to stand on a table or desk, and change poses every two to five minutes. The class members use large sheets of paper and crayons or charcoal. They draw all poses on top of each other on the one sheet of paper never looking down at all. Finally at the end, they take a fresh sheet and can look down only 1/4 of the time. Even in one exercise like this, much progress can be made. And they come out of it understanding the most important point about drawing. You first must train the eye, and the hand will follow.

Figure Drawing

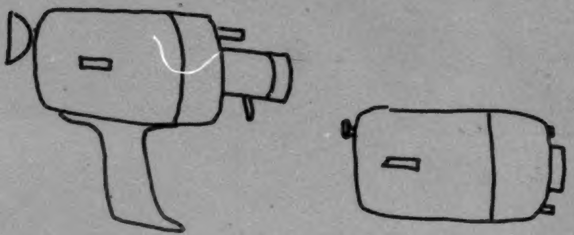


S.H.

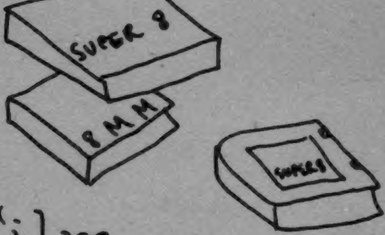
PHOTOGRAPHY

Photography can be used as an art in itself, or to dramatize to the class some other theme. For instance, a series of slides may be presented as a work of art; or could be used to dramatize the direction of local architecture. A film might be abstract forms set to music, or might be a drama, old silent flick newly made, or document an art show or classroom activity. The possibilities are endless and the techniques of various types of photography are presented in the section on media. Refer to Media section, pp. 59-66 for a detailed discussion on 35mm photography.

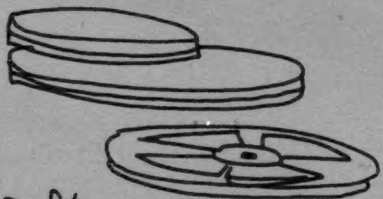
Moviemaking



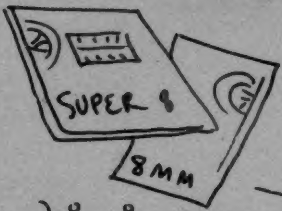
Super 8 Camera
or
8 MM Camera



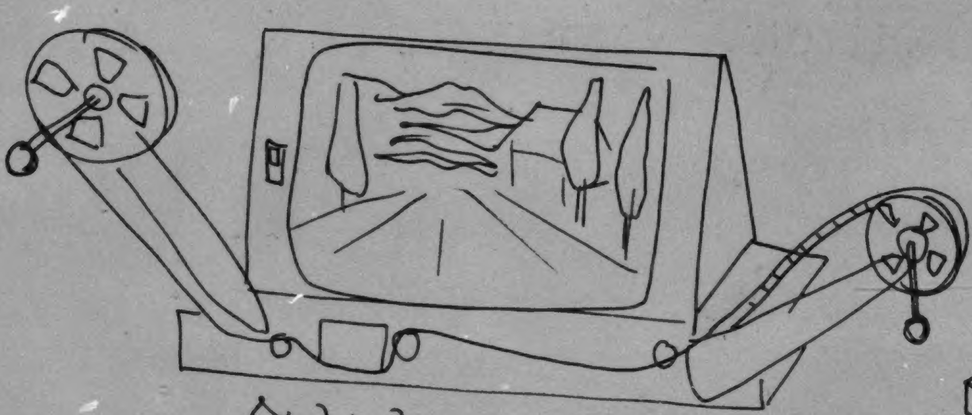
Film



200 ft. or 400 ft.
Empty Reels

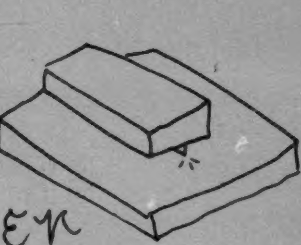


Splicing Tape

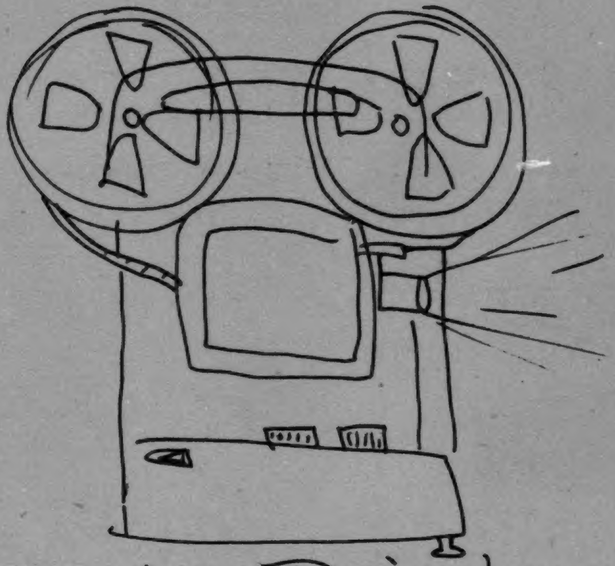


Editor

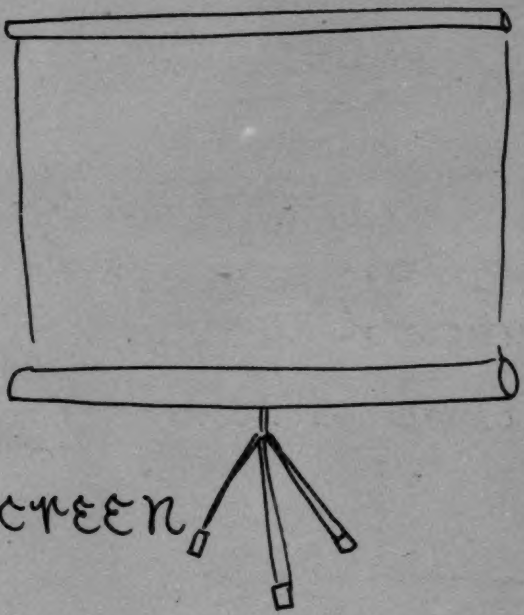
S.H.



Splicer



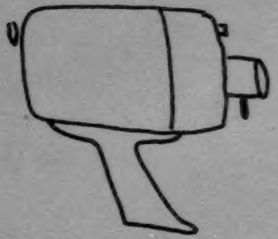
Dual 8 Projector



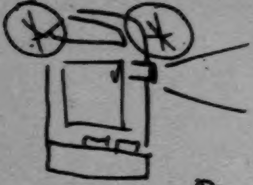
"Daylight" Screen

S.H.

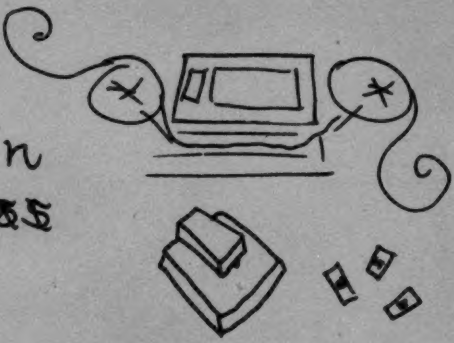
Film Techniques



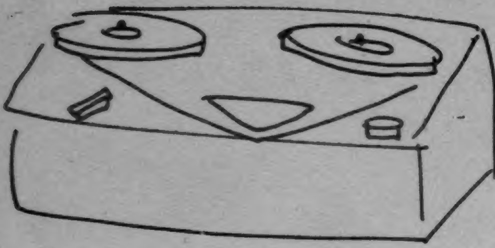
Film is planned so that it can be shot in sequence wherever possible.



Raw film is viewed as soon as developed and notes are taken about editing needed.



Film is then put on editor and arranged in proper sequence. Excess film is discarded.



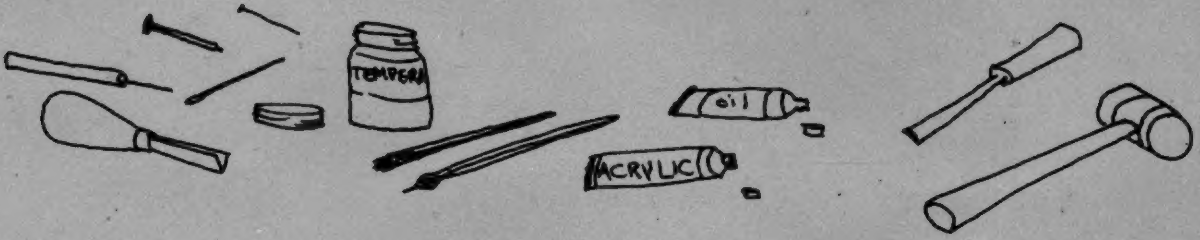
A sound track may be recorded as a roughly synchronised background to film

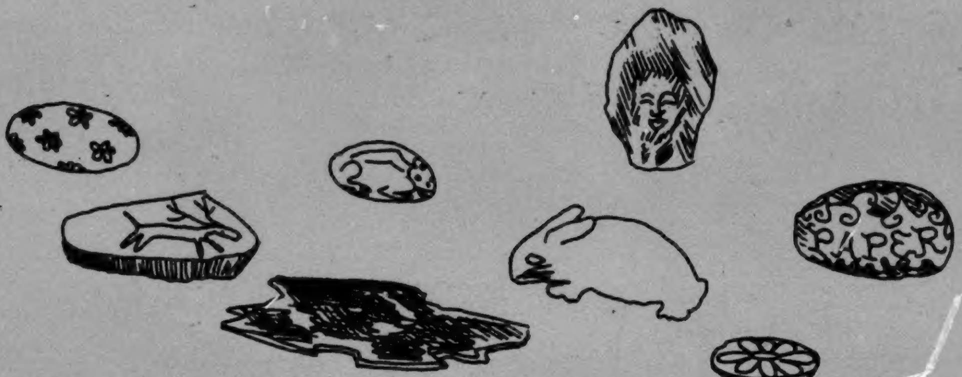
S.H.

Rock Art

One of the first materials used by Man-as-Artist was the rock of his caves and loose stones

Rocks can be decorated by scratching, carving, painting, ink drawing





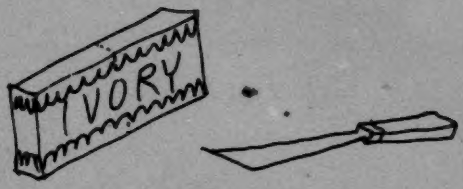
S.H.

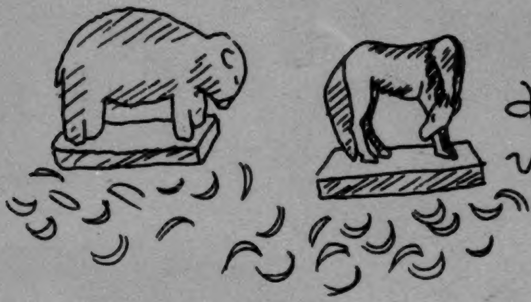
Painting

S.H.

Simple Processes In Sculpture

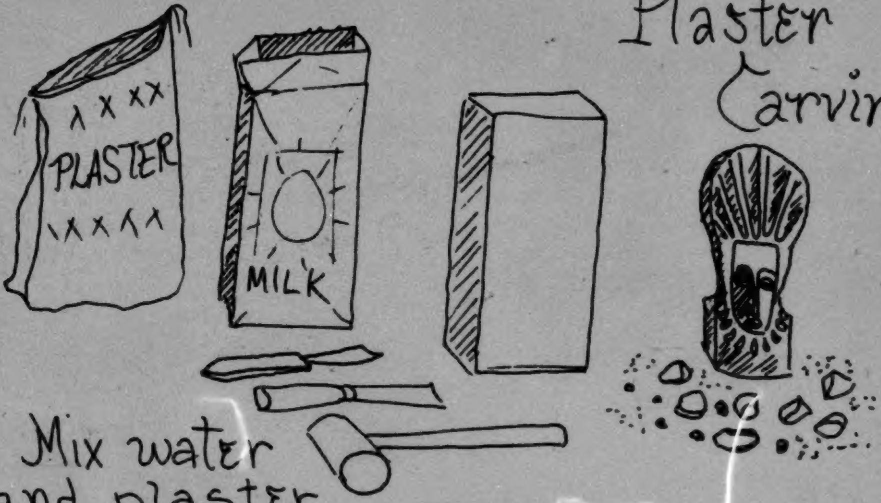
Soap Carving





Allow soap to dry a bit after unwrapping~then carve~

Plaster Carving



Mix water and plaster in milk cartons--carve when solid

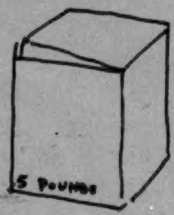
S.H.

Mud Sculpture

There is a tradition in Africa of unbaked mud sculpture--painted and unpainted

~Any waterbase clay will work

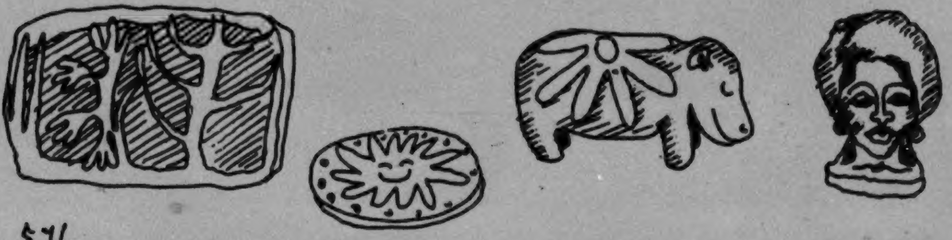
high-fire clay



low fire clay

ordinary sand can be added

Forms can be reliefs, medallions, simple sculpture in the round



S.H.

THE CLASSROOM

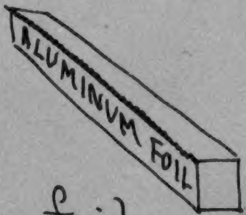
Humanities itself deals with man's creative aspect. His attempt to make the issues in life manifest in visual, audio and movement forms. (awkward). A discussion of all this therefore should not take place in a barren room. A small bulletin board is no solution. But it need not be settled for. There are many ways to provide for more space. One is suggested here. Buy a role of 42 inch wide butcher paper from a janitor supply (about 12.00). With 1 3/4 inch masking tape, cover one or two complete walls with this white paper. Now you have a wall size bulletin board which will contain an almost endless amount of student work, articles, even murals and can be easily changed. Scotch tape will hold up most items. Thus the humanities classroom can truly become a creative environment for thinking about the subject at hand.

Bulletin Boards

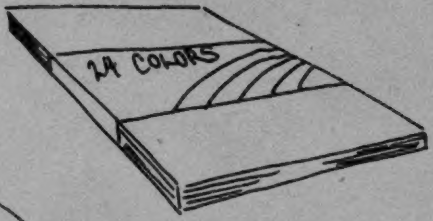
Backgrounds

wrapping papers

fabrics



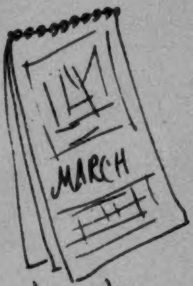
foil



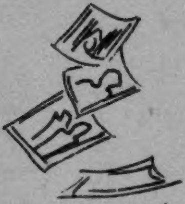
construction paper

Pictures

magazines



calendars



Photos taken by students

drawings by students

post cards

newspapers

posters

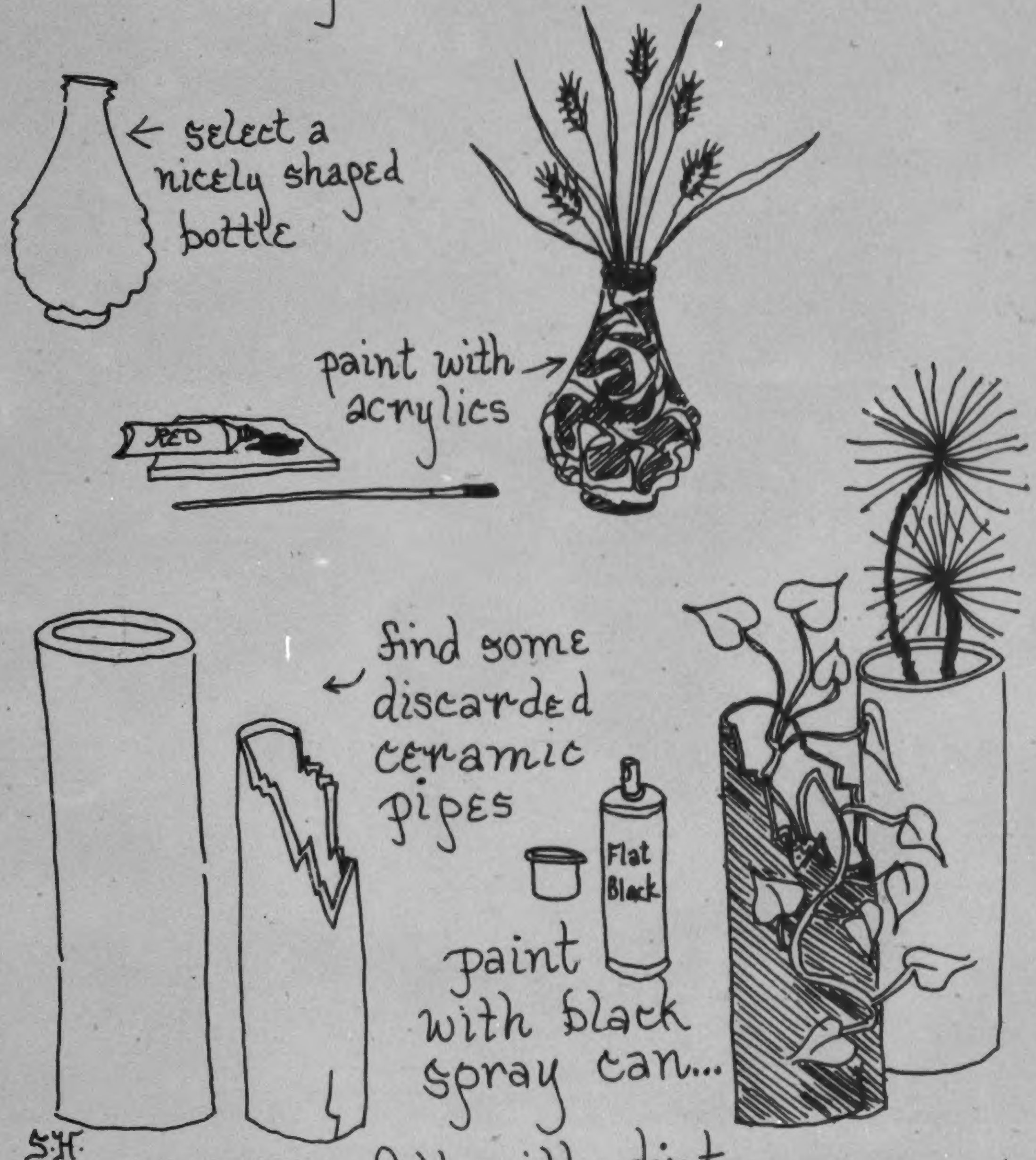
programs and brochures

record jackets and albums

book jackets

Dorm Room Decorations

"Fancy Vases"



← select a nicely shaped bottle

paint with acrylics →

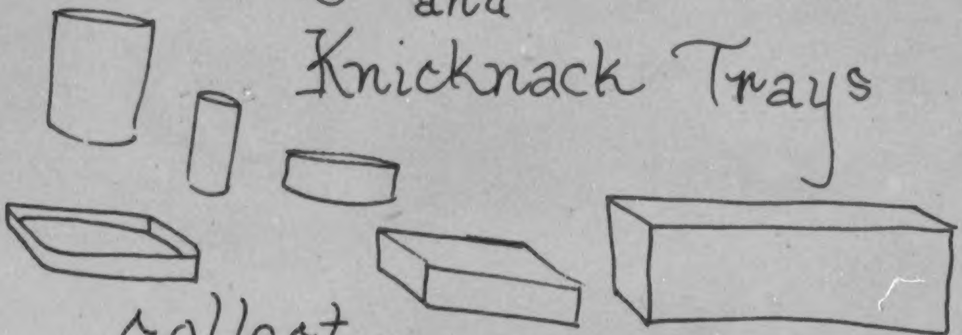
find some discarded ceramic pipes

paint with black spray can...

fill with dirt...

"Fancy Planters"

"Fancy Pencil Holders"
and
Knicknack Trays

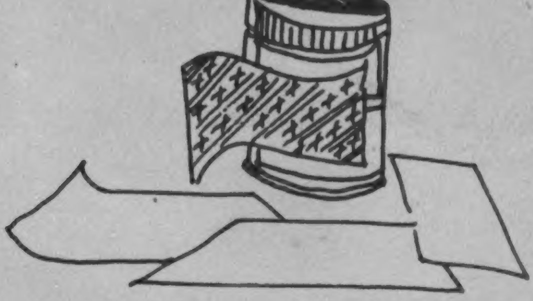


collect
a number of empty
cans and boxes

Save wrapping papers
and foil

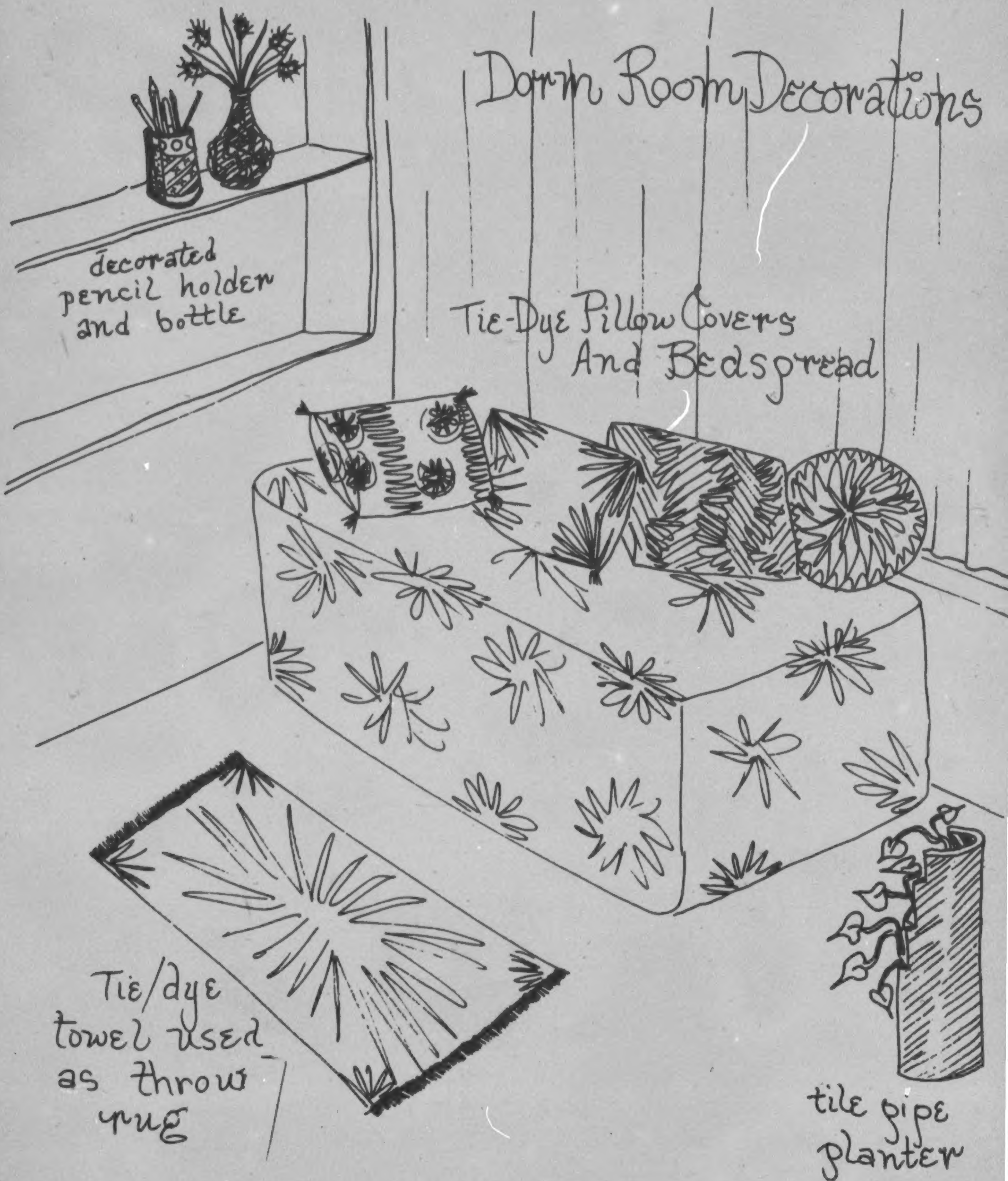
paint
surface
with
½ white
glue + water

cover
with foil
and
bright
paper



S.H.

Dorm Room Decorations


decorated pencil holder and bottle
Tie-Dye Pillow Covers And Bedspread
Tie/dye towel used as throw rug
tile pipe planter
S.H.

TOWARD A LITERATE VOCABULARY

AFRICAN AND AFRO-AMERICAN LITERATURE

Page No.
INTRODUCTION 98
MAN'S QUEST FOR FULFILLMENT: SIX WORKS BY BLACK AUTHORS. . . . 99
THE WORD: A STUDY OF KUNENE'S "CIVILIATION OF IRON". 103
AFRICAN WRITING 106
SUGGESTED OUTLINE FOR WRITTEN DISCUSSION OF AFRICAN NOVEL . . . 112
CRITICISM: BLACK WRITERS 113

APPENDICES

APPENDIX 1: THREE STUDENT REPRESENTATIONS OF THE FAMILY TREE OF SUNDIATA 118
APPENDIX 2: ISE-TCCP HUMANITIES TAPE NO. 4 (CONTENT OUTLINE) 121

INTRODUCTION

The literary works we deal with reflect certain periods in our history, certain values, certain aesthetic and social allegiances, even certain paradoxes. This also applies to the music and the plastic arts sections.

To understand historical causes, as Fanon might say; to develop a keenness of perception; to develop a specific kind of understanding and motivation; to move towards active involvement in the reshaping of our lives: this is our aim in the literature section of the Humanities. As Fanon argues: "You may speak about everything under the sun; but when you decide to speak of that unique thing in man's life that is represented by the fact of opening up new horizons, by bringing light to your own country, and by raising yourself and your people to their feet, then you must collaborate on the physical plane."

MAN'S QUEST FOR FULFILLMENT
SIX WORKS BY BLACK AUTHORS

"Man is a quest, and fulfillment his aim," Peter Abrahams says in Wild Conquest. And all the materials we deal with in the Humanities course are directly related to this basic and profound observation.

The books treated under this section are selected because of the relationship they bear to the African's quest for fulfillment in different corners of the world, in hostile environments where slavery and colonization have forced us to be. The treatment is brief, offering only signposts along the way. Hopefully, the logic of their order of selection (two groups of three) will become apparent.

SUNDIATA: AN EPIC OF OLD MALI
by D. T. Niane

Social organization; military organization; personalities: Sogolon, Sundiata, Sasouma Barete, Soumaoro, Balla Faseke; magic and fantasy; identity and history; sense of destiny; women in Sundiata; use of proverbs; sequence of important events: vision of the coming of Sundiata's mother; coming of Sogolon; consummation of the marriage; birth of Sundiata; the difficult childhood; queen mother's jealousy and plotting; escape from queen mother's jealousy; Sundiata's growth to virile manhood; developments at home: Soumaoro's rise to power; Manding's slavery; search for Sundiata & co.; the return; battles of Tabon, Negueboria, Kankigue--near defeat; reunion with Nana Triban and Balla Faseke; decisive battle at Krina; Soumaoro's defeat and disappearance; consolidating the victory--peace--fully as at Krina, brutally as at Diaghan; appointment of imperial lieutenants; Niani as imperial center or metropole; griot's winding up, accent upon secrecy.
[See appendix for three samples of Sundiata's family tree drawn by the students at Voorhees College]

MINE BOY
By Peter Abrahams

Reality and dream: Xuma's arrival, acceptance into Leah's household, work at the mines, initiations into Johannesburg life, search for love, dance and therapy, violence, fear and insecurity: overt police violence; victim to victim violence; psychological violence; Xuma's disorientation, Leah's adjustment to the city, uprooted people around Leah, despair, Africans and overt racists, Africans and liberals.

WILD CONQUEST

by Peter Abrahams

Subject: Historical events surrounding the catastrophic shift of power from African (black power) to European (white power) in South Africa, i.e. power and slavery.

Abrahams' hopeful idealism: dedication, poetic passages at the beginning of each of the three Books in the book, the three liberal Boers Paul van As, Elsie and Anna; Mkomozis' understanding and acceptance of white power with resignation; the first paragraph of Book One.

Book One: Bible and Rifle--twin sources of European power, one spiritual and the other physical; Boer family on plantation; enslaved Africans; emancipation proclamation; conflict between enslaved and unenslaved Africans; the "Great Trek."

Book Two: Bayete! -- royal Zulu salutation; establishment of a Zulu empire under Mzilikazi; Moshoeshoe and his adjusting to white power; Zulu war ethic: internal treachery; conflict between Tswana and Zulu; Gubuza, Dabula, Mkomozi; bloodshed and empire building.

Book Three: New Day--the wild conquest; Boer and Barolong bargain; Mkomozi's acceptance, with resignation of the inevitability of the conquest and white power; Gubuza's understanding and defiance of white arrogance and power; war; defeat of the Zulus by the Boers.

The next three books are by writers of different individual origin--Mazisi Kunene from Africa, Zora Neale Hurston from North America, Aime Cesaire from the Caribbean--and common roots, African.

THEIR EYES WERE WATCHING GOD

By Zora Neale Hurston

The story of Janie's quest for fulfillment. She sees her life "like a great tree in leaf with the things suffered, things enjoyed, things done and undone. Dawn and doom was in the branches." When we meet her she has been away for a year and a half. She has been a "delegate to de big 'ssociation of life." She has come back from "burying the dead. Not the dead of sick and ailing with friends at the pillow and the feet. She had come back from the sodden and the bloated; the sudden dead, their eyes flung wide open in judgment."

Janie takes us back to her childhood; her grandmother and her grandmother's hopes and desires; white folks in her early years; her schooldays; her early marriage to Logan Killicks; her loneliness; her loss of innocence;--"She knew now that marriage did not make love. Janie's first dream was dead, so she became a woman."--her eloping with

Jody Starks "from in and through Georgy" and her unpleasant life as his wife; finally her happy life, and the tragic end of it, with Tea Cake after Starks' death.

Note that Janie starts off not knowing what it is she wants or needs, what is lacking in her life. Pay attention to the relationships she has with other characters in the book and the differences in the values they strive for, for example, Janie and her grandmother; Janie and Killicks; Janie and Starks and, finally, where their values are not in conflict, Janie and Tea Cake. Note also the different conditions under which the people in the book sit in judgment. And why is it that Janie's most meaningful and fulfilling relationship is finally also the most painful?--she is the one who is forced to kill Tea Cake. Relate this to the concept of the life principle, contradicttions or dualisms in the natural process, creation/destruction, as we have dealt with it in African philosophical and/or religious orientation.

A SEASON IN THE CONGO

by Aime Cesaire

An historical play. It deals with Lumumba's quest--the liberation of the Congo and the rest of Africa--and his assassination, designed by Europeans and carried out with the help of selfish, self-centered Africans who are as opposed to actual social change as the oppressors. (We are not convinced that this is a good translation, the one by Ralph Manheim.)

Pay attention to Lumumba's relationship to the people around him; Lumumba and the community; Lumumba and his Cabinet; Lumumba and Mokutu (Mobutu); Mokutu's betrayal of Lumumba; Tzumbi's (Tshombe's) treachery; European interests; the treacherous role of the church; Mama Makosi (compare her with Ella in the Autobiography of Malcolm X or to Leah in Mine Boy or to any strong black woman you are familiar with); the role of the Sanza Player; Lumumba as victim of European designs and African hero; Lumumba's naive belief in the U.N. and the integrity of some Europeans--his Belgian secretary and Dag Hammarskjold, for instance; Cesaire's similar belief, (compare this aspect of Cesaire's vision with Peter Abrahams' idealism in WILD CONQUEST or MINE BOY.)

Mazisi Kunene wrote an informative introduction to ZULU POEMS. He also wrote explanatory notes to the poems. We advise the teachers to read the introduction and the notes very thoroughly; they contain much more on his poetry and the Zulu poetry tradition out of which he makes his poetry than we could say here.

Note: A usefuls tape recording for the pronunciation of the names in Sundiata, Mine Boy, and Wild Conquest is available from ISE. The tape also contains readings by Keorapetse Kgositsile of the poetry of contemporary Black poets, as well as his won. See Appendix 2

BIBLIOGRAPHY

[for an extensive listing of Afro-American literature, consult Afro-American Writers by Darwin T. Turner(Goldentree Bibliographies) Appleton Press, paper $1.95. All teachers should make this book a part of their reference collection]

Sundiata: An Epic of Old Mali, D.T.Niane, (Forum Series),c.1965, Longman Publishers, $1.95

Mine Boy, Peter Abrahams, c. 1970, New York, The Macmillan Co., $1.50

Wild Conquest, Peter Abrahams, c. 1971, N.Y., Anchor-Doubleday,$1.95

Their Eyes Were Watching God, Zora Neale Hurston, Fawcett Publ, $.75

A Season in the Congo, Aime Cesaire, Grove Press (Evergreen), c. 1969, $1.95.

Zulu Poems, Mazisi Kunene, c. 1970, Africana Publishing Co., $1.95

THE WORD: A STUDY OF KUNENE'S "CIVILIZATION OF IRON"

When one makes a statement, whether verbally or in writing, one creates and defines relationships. In making a statement one asserts, proposes or opposes certain values.

The major tool the writer works with is the word. And the word is ideally at its most expressive in poetry. In a 'regular' literature class dealing with poetry, there is usually much more emphasis on form than on anything else. This results in poetry being made unnecessarily abstract, uninteresting to the student, and irrelevant to the student's life. But this need not be so. For the TCCP Humanities teacher, we would like to suggest possibilities of alternative approaches which would hopefully result in the student's interest in literature being encouraged instead of being killed.

How do the components of a poem work or relate to each other within the poem so that the point and the view the poet has tried to sing, to express, solicit the hoped-for response from the reader? Let us look at Mazisis Kunene's The Civilization of Iron (ZULU POEMS):

The Civilization of Iron

1. I saw them whose heads were shaved,
2. Whose fingers were sharpened, who wore shoes,
3. Whose eyes stared with coins.
4. I saw them
5. In their long processions
6. Rushing to worship images of steel:
7. They crushed the intestines of children
8. Until their tongues fell out.
9. I saw iron with sharp hands
10. Embracing infants into the flames
11. They wandered on the roads
12. Preaching the religion of iron,
13. Pregnant with those of blood and milk.
14. I saw milk flowing
15. Like rivers under the feet of iron.
16. The earth shrank
17. And wailed the wail of machines,
18. There were no more people,
19. There were no more women,
20. Love was for sale in the wide streets
21. Spilling from bottles like gold dust.
22. They bought it for the festival of iron.
23. Those who dug it

24. Curled on the stones
25. Where they died in the whirlwind.
26. I saw the worshippers of iron
27. Who do not speak.

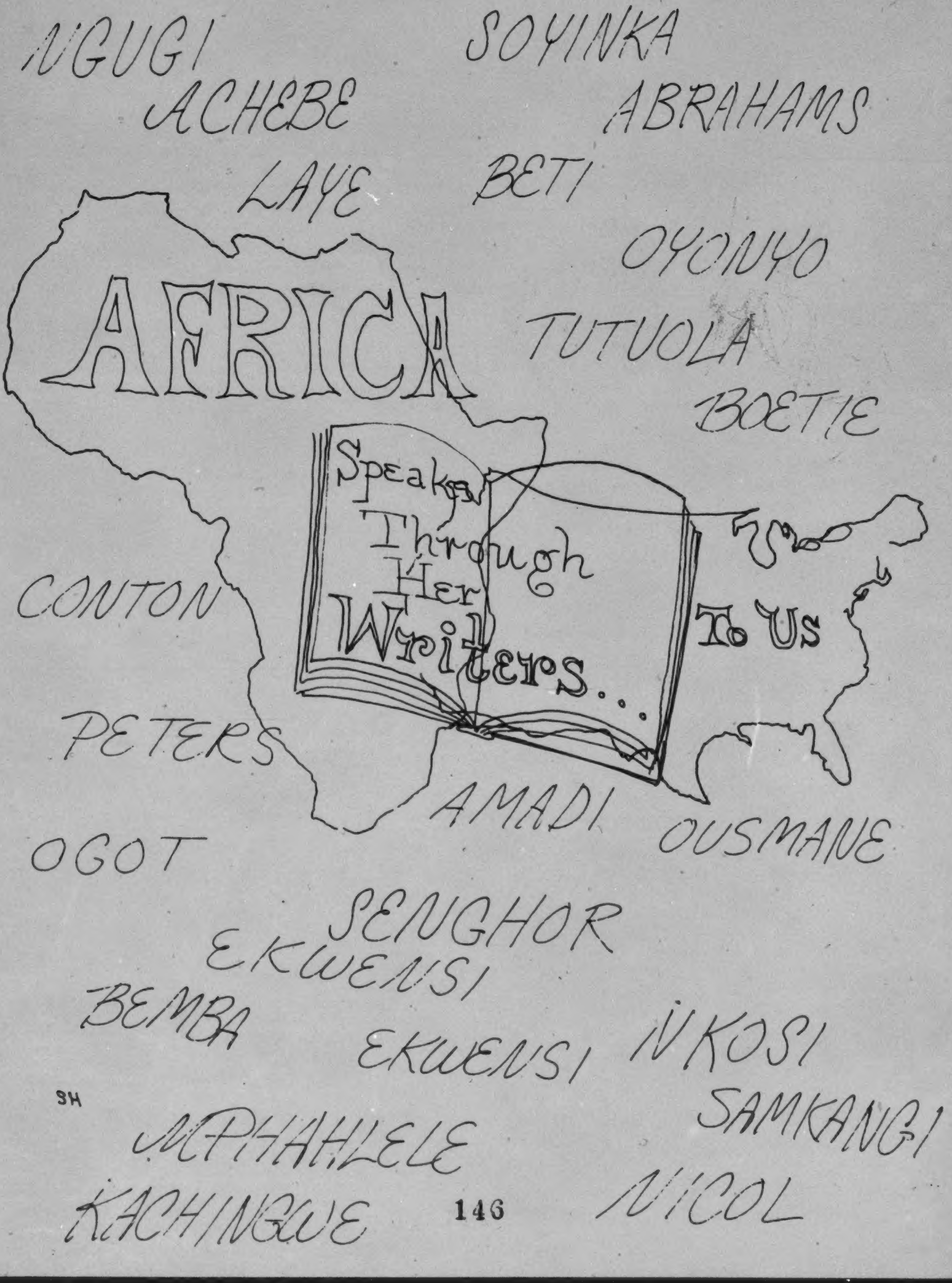
The predominant image here is iron and steel. The celebrants of this civilization are described as: *whose heads were shaved* (line 1); *fingers were sharpened* (line 2); *eyes stared with coins* (line 3); *they crushed the intestines of children* (line 7); *embracing infants into the flames* (line 10); *preaching the religion of iron* (line 12); and on and on. These images bring this civilization stright to your eyes, its destructive nature clearly revealed.

Let us go back to the first three lines. In the sense of prosaic logic (that is, the "if," "then," "therefore" pattern of thinking or making connections) there is no necessary connection or "logical" relationship between *shaven heads*, *sharpened fingers* and *eyes stared with coins*. Why is it then that when we read the poem we do not find Kunene's joining of these elements or images together questionable? The reason is because his poetic logic, the logic of the relatedness of the images, the pattern of perception in Kunene's vision, the *montage* he has created is intact and it seduces the reader into participation in this perception successfully. One could explain montage this way: If you see a woman in a black dress, you might not think of, or observe, any more than a woman and the color of her dress. And if you saw a graveyard you might not even think of death. But if you saw the same woman, dressed in black, and leaving or entering the graveyard, you make a quick association, death, because you have not isolated the elements; you have seen a pattern. If you isolated the images of the first three lines and looked at them outside of the poem and in no kind of relationship with/to each other, they might not even make any kind of sense. It is the way Kunene manipulates them, and places them in relationship to each other to support and express his imaginative perception, that forces us to see an inhuman pattern, a coldness, eerie and undesirable.

He has also not forgotten that destruction is not some abstract category. This civilization destroys life. There are victims: *children*, *infants*, *blood*, *milk*, *rivers*, *earth*, *people*, *women*, *love*; a sort of natural process or flow denied, trampled underfoort and crushed by this civilization. This juxtaposition of natural creation and civilized destruction makes the nature of this civilization clear. We could also look at the verbs that reinforce the destructive ways of this civilization: *sharpened*, *rushing*, *crushed*, for example. The sound pattern--the harshness of certain verbs, e.g., *crushed*, *wailed*, *spilling*,and the soft appeal of the victims of this civilization--*infants*, *children*, *milk*, *rivers*, *earth*, *love*--reinforces the sense of destruction Kunene wants us to feel and reject.

The above is just one possible approach. One could also utilize other art forms: dance, drama, film, etc. to get into a poem. Say a teacher, or student, is more mathematically inclined. They could diagram the images in much the same way they do to solve a geometry or trigonometry problem. They would then begin to discern a pattern of relationships which would facilitate their getting into the poem.

The approaches to fiction and drams should not necessarily be different from the approaches to poetry. Each authentic piece of writing, we should realize, sets its own standards, its own literary and social alliances.


NGUGI
SOYINKA
ACHEBE
ABRAHAMS
LAYE
BETI
OYONYO
AFRICA
TUTUOLA
BOETIE
Speaks Through Her Writers...
To Us
CONTON
PETERS
AMADI
OUSMANE
OGOT
SENGHOR
EKWENSI
BEMBA
EKWENSI
NKOSI
SAMKANGI
SH
MPHAHLELE
NICOL
KACHINGWE

AFRICAN WRITING

Although the oral tradition is still rich and alive on the continent of Africa, most of it is inaccessible to us here. However, there is a wealth of writing by African authors which is available to us in English. There has been some attempt to communicate to outsiders the excitement and richness of the oral literature of traditional Africa. Examples of this are Tutuola's Palm Wine Drinkard, and the English translation of Sundiata.

Besides attempts to share the traditional tales, much writing in modern forms,such as the novel and the short story, has been published by African authors. Most of this writing is available in English and French. Only very recently have American publishing companies been printing these works. Two such publishers are Colliers (paperback) and Fawcett (paperback).

The most extensive collection of works by African authors available so far is the AFRICAN WRITERS SERIES, now including more than 70 titles, published by Heinemann Educational Books, Ltd., London, Ibadan, Nairobi. Although this series is published abroad, it is available here. Heinemann's representative is Humanities Press, New York.

I will first list the first 70 titles in the series and then discuss the works of a number of the authors represented. This is an attempt to illustrate the range of works available in paperback and to discuss certain themes that students might wish to pursue.

AFRICAN WRITERS SERIES Titles 1 - 70

1. Chinua Achebe: Things Fall Apart
2. Cyprian Ekwensi: Burning Grass
3. Chinua Achebe: No Longer at Ease
4. Kenneth Kaunda: Zambia Shall Be Free
5. Cyprian Ekwensi: People of the City
6. Peter Abrahams: Mine Boy
7. James Ngugi: Weep Not Child
8. John Reed and Clive Wake (editors): A Book of African Verse
9. Richard Rive: Modern African Prose (an anthology)
10. Paul Edwards (editor): Equiano's Travels
11. T. M. Aluko: One Man, One Matchet
12. William Conton: The African
13. Mongo Beti: Mission to Kala
14. Richard Rive,Alex la Guma, James Matthews, and Alf Wannenburgh: Quartet
15. David Cook (editor): Origin East Africa
16. Chinua Achebe: Arrow of God
17. James Ngugi: The River Between
18. Obotunde Ijimere: The Imprisonment of Obtala and Other Plays
19. Cyprian Ekwensi: Lokotown and Other Stories
20. Mugo Gatheru: Child of Two Worlds

21. John Munonye: The Only Son
22. Lenrie Peters: The Second Round
23. Ulli Beier (editor): The Origin of Life and Death
24. Aubrey Kachingwe: No Easy Task
25. Elechi Amadi: The Concubine
26. Flora Nwapa: Efuru
27. Francis Selormey: The Narrow Path
28. Ulli Beier (editor): Nsukka: An Anthology
29. Ferdinand Oyaona: Houseboy
30. T. M. Aluko: One Man, One Wife
31. Chinua Achebe: A Man of the People
32. T. M. Aluko: Kinsman and Foreman
33. Stanlake Samkange: On Trial for My Country
34. Cosmo Pieterse (editor): Ten One-Act Plays
35. Alex la Guma: A Walk in the Night and Other Stories
36. James Ngugi: A Grain of Wheat
37. Lenrie Peters: Satellites
38. Oginga Odinga: Not Yet Uhuru
39. Ferdinand Oyono: The Old Man and the Medal
40. S. A. Konadu: A Woman in Her Prime
41. Amu Djoleta: The Strong Man
42. Kofi Awoonor and G. Adali-Movty (editors): Poems from Ghana
43. Ayi Kwei Armah: The Beautiful Ones Are Not Yet Born
44. Elechi Amadi: The Great Ponds
45. John Munonye: Obi
46. Dennis Brutus: Letters to Martha and Other Poems
47. Tayeb Salih: The Wedding of Zein
48. Bakare Gbadamosi and Ulli Beier: Not Even God is Ripe Enough
49. Kwame Nkruman: Neo-Colonialism
50. J. P. Clark: America, Their America
51. James Ngugi: The Black Hermit
52. Sahle Sellassie: The Afersata
53. Peter K. Palangyo: Dying in the Sun
54. Robert Serumaga: Return to the Shadows
55. S. A. Konadu: Ordained by the Oracle
56. Flora Nwapa: Idu
57. Mbella Sonne Dipoko: Because of Women
58. Ulli Beier (editor): Political Spider and Other Stories
59. Bediako Asare: Rebel
60. Luis Bernardo Honwana: We Killed Mangy-Dog and Other Stories
61. Rems Nna Umeasiegbu: The Way We Lived
62. Christopher Okigbo: Labyrinths
63. Sembene Ousmane: God's Bits of Wood
64. Cosmo Pieterse (editor): Seven South African Poets
65. Duro Ladipo: Three Plays
66. Tayeb Salih: Season of Migration to the North
67. Nkem Nwanko: Danda
68. Gabriel Okara: The Voice
69. Taban lo Liyong: Fixions
70. T. M. Aluko: Chief the Honorable Minister

Before going into a discussion of these authors and their works, it must be pointed out that there are other important authors and books left out of this series because they have contracts with other publishing houses. Wole Soyinka, Camara Laye, Ezekiel Mphahlele and Lewis Nkosi are only a few examples. There authors and their writings will be discussed at the end. Here will follow a discussion of the authors and titles included in the AFRICAN WRITERS SERIES.

Chinua Achebe, author of Things Fall Apart, Arrow of God, No Longer At Ease, and A Man of the People, is probably one of the bestknown authors outside Nigeria. Chinua Achebe is Ibo, born and raised in Eastern Nigeria, and graduated from the University of Ibadan. Things Fall Apart was published in 1958. It presents a picture of the Ibo at the point of first contact with colonialism and the disintegrating influences of Western culture and religion on Ibo society. Okonkwo is more, however, than a man caught in changing times; he is also an individual with a psychological makeup that influences his fate as much as do the events around him. In No Longer At Ease, Achebe presents Okonkwo's grandson, Obi, who is the first from the village of his grandfather to be sent abroad to be educated. We see the tremendous change that has taken place in just two generations and the struggle of the young man to remain honest in a bewildering world that is neither traditional nor wholly modern. And Obi must cope with his family (extended family) who do not have any idea what his education means to him as an individual, and with the bureaucracy in Lagos which is incredibly complex and corrupting. His failure is built into the system he is up against.

In Arrow of God, Achebe returns to the village at the time of first contact to again re-examine that first touch of Ibo society with the outside via the colonialists. In it we find the strength of tribal society when it is untouched and its weakness before an enemy to its gods. In A Man of the People, Achebe returns to the contemporary scene (1966) and thinly disguises Nigeria in the book. It is about politics in a newly indpendent African state and the disillusionment of the young idealists as to the future of their nation even though it is now in African hands. This novel was in many ways prophetic of the military overthrow in Nigeria which occurred about one month after the book was released.

Achebe was very involved in the attempt at secession on the part of the Ibos. An interview with Chinua Achebe, filmed in about 1965, is available for rental from Indiana University in the NET series on African authors. In this he is interviewed by Lewis Nkosi and Wole Soyinka.

Cyprian Ekwensi is also from the Ibo tribe in eastern Nigeria, but he spent most of his early years in the Northern Region where his father worked. Ekwensi was educated in Africa and England. He has been Federal Minister of Information in Nigeria for several years and has written many novels and short stories.

Those available in the series are: People of the City, a study of the problems of the young musician/scholar trying to live in modern Lagos; Burning Grass, a book of tales of Nothern Nigeria, Lokotown and Other Stories, a book of short stories. His most famous novel, Jagua Nana, the story of an Ibo woman too strong and wild to stay in the bush, yet not strong enough in the end to remain dominant in the city, is not included in the series, but is available in paperback by several publishers. Other novels by Ekwensi, such as Beautiful Feathers and Iska, may not yet be available in paperback.

Ekwensi is not the same sort of writer as Achebe. He has been accused of sensationalism and of writing "B" novels. His book, Jagua Nana, so impressed an Italian film company that they wished to film it, and the work was actually in progress when the Nigerian government banned it, saying that it was not the best publicity for a developing country. Nevertneless, Jagua Nana is a rich book dealing with the turmoil in Lagos. Jagua herself emerges as a tremendously strong woman who can only control her destiny for a while at a time before the city or other forces control it for her.

James Ngugi is an East African writer who writes of the conflict in East Africa between black and white for control of the land. This theme runs through Weep Not Child, The River Between, and A Grain of Wheat. But it is not the only concern of Ngugi. He also examines the terrible inner struggle of a people whose traditions still tell them how life should be and yet are subjected to missionaries and civil servants who have no respect for these traditions and cause tremendous disruption within the spirit and life of the individual as well as the group. This is an oversimplification of Ngugi's writing, which is beautiful and presents a wealth of imagery through which to view people and the situation in East Africa in which they find themselves.

T. M. Aluko is a Yoruba writer from Nigeria. His novels, One Man, One Machet; One Man, One Wife; Kinsman and Foreman, and Chief The Honorable Minister, seem mainly concerned with the new bureaucracy and divided loyalties between old ways and new. He does not create memorable characters in the way that Achebe and Ekwensi do, but he does present some real dilemmas.

Mongo Beti, in his novel, Mission to Kala, has probably written one of the funniest novels in African literature. His hero is fresh out of school (French colonial style school system) but is afraid to tell his family that he failed his exams. So to them he is a hero and is sent on a mission to Kala to convince a relative's wife to come back. They chose him because of his "book learning" and he impresses the people in that village at Kala that he doesindeed have "book learning" but his education is sorely lacking in other areas and the people of Kala set about to complete his education with practical things like drinking, singing, storytelling, sex, wrestling, running and dancing. When our hero returns from Kala he is not the green eyed young scholar who went there by any means. And it is a beautiful satire on what traditional Africa thinks of intellectual French education.

Although Wole Soyinka is not represented in the Heinemann series, his plays are available from Oxford University Press and other companies. His novel, The Interpreters, was originally published by Andre Deutsch. Plays by Soyinka are A Dance of the Forest, The Lion and The Jewel, The Trials of Brother Jero, The Strong Breed and the Swamp Dwellers, The Road and Kongi's Harvest. Soyinka is very concerned, as was Mongo Beti, with examining western culture with a very critical eye, and yet feels that, although there is much that is valuable in the African tradition, one must avoid being sentimental and overlook the evils in that also. The Interpreters is one of the most abstract and modern novels to come out of Africa, and it deals very much with the clash of African and western values and the necessity to deal with the differences and to make some coherent whole out of the two. Soyinka was imprisoned during the civil war in Nigeria and has only recently been released.

Ferdinand Oyono, of Cameroon, has written in this series Houseboy and The Old Man and the Medal. These are both translated from French. Houseboy is a biting look at the way of life and the oppressive rule of the French colonials in Africa. It is written in the form of a diary of a young man who is seduced away from his family and their way of life by the little pieces of sugar given to the children by a priest. He becomes houseboy to a series of priests and is given some education. Finally he becomes houseboy to one of the colonials. This is the beginning of the end for him. He begins to constantly analyze in his own mind the hypocrisy of their way of life and their suppression of the Africans. When they realize that he is not just a passive servant but a critical mind, they must destroy him, and this is the climax of this bitter tale. The Old Man and the Medal is very much the same kind of look at the French version of colonialims, but instead of an early awakening, the old man struggled to please the French throughout most of his life before the disillusionment occurred.

John Munonye's The Only Son is a simple, yet eloquent look at the despair of a mother when her only son abandons the ways of the tribe and sneaks off to the mission school, thus alienating himself from his mother and her people.

Amos Tutuola is Yoruba, from Western Nigeria, and he is probably most famous for his Palm Wine Drinkard. Tutuola had only a limited schooling, and thus his English is very basic and not the more advanced form as taught in high school. This use of only basic English gives his writing a particular color as he simply fits English words into Yoruba syntax. His stories are traditional tales of the Yoruba people as told by the author. Additional writings by Tutuola are: My Life in the Bush of Ghosts, The Brave Huntress, and Feather Woman of the Jungle.

Camara Laye is from Guinea and is currently in exile from his homeland because of the publication of his last novel, A Dream of Africa. Laye is most widely known for his first novel, L'Enfant Noir, translated as The African Child or The Dark Child which is his autobiography as a young boy in Guinea, and is a beautiful blend of African philosophy and way of life with Moslem elements. Dramousse (A Dream of Africa) is a kind of sequel to L'Enfant Noir. In it we see the author's terrible disillusionment upon his return to Guinea from France, and his realization that, although the Africans had regained control, the country was still in chaos. It is this realization that is the theme of his exile. His other novel, The Radiance of the King, is a surrealistic tale, locked in a mysterious journey, and has never been fully explored in all its meaning.

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Note: Whispers from The Continent by Wilfred Cartey is a good general source of reviews and discussions of African literature.

SUGGESTED OUTLINE FOR WRITTEN DISCUSSION OF AFRICAN NOVEL

Write the paper in essay form, but consider these points:

1) Narrator--who--how

2) Time--how handled

3) Describe main character and his external and internal condition at the beginning and end of novel.

4) Describe the critical incidents that brought this about do not summarize plot.

Discuss:
5) The setting in time--
    A. before European contact?
    B. At first contact
    C. a little later
    D. Modern times

(If this applies)

6. What did the drama in the novel reveal to you about traditional African values and ideas about how the world should be?

7) What disruptions were revealed as the results of European colonization changing African culture and society (answer this if it applies)

8) What parallels can you see between the problems of the characters in your novel and the current situation in this country?

CRITICISM: BLACK WRITERS

SOME OBJECTIVES:

1. To show similarities between African and Afro-American writers.
2. To illustrate how the distribution of power affects language.
3. To set up criteria upon which to judge Afro-American and African literature.
4. To show how poetry, like music, is for emotional occasion. Also, to show how poetry is an occasion for social commentary.
5. To show, through poetry, the relationship between images. Taking into consideration imaginative speed.

A problem of major seriousness in formulating criteria for the analysis, evaluation and criticism of Black Literature is that this literature is just now beginning to come into its own, i.e., to become a unique entity. But this is not so unusual, since Aristotle did not write his Poetics until some two hundred years after the works of Sophocles, Euripides, Aesculus and Aristophanes had already been accepted as masterpieces. In other words, a body of literature has to have time to mature, to take on a definite shape, to focus a common "theme" (Richard Wright). At present, it is the younger Black writers themselves who are saying what Black Literature should be/do. In other words, they are "bogarting" the right to define themselves, to have the freedom to create their own literature the way they see fit, rather than have their experiences, cultural heritage, and personal vision of the world cast aside as insignificant by an alien, hostile European institutionalized form of criticism. This means that any method of criticism will have to entail a consciousness broad enough to encompass all the various levels of experiences and perceptions exemplified by these young Black writers. These writers are self-consciously referred to as "young" and their work as "new" because it has been only within very recent years that Black writers have gotten away from the idea of writing for a white audience, or entertaining the fantasy that they could drift into the "mainstream."

It has come about only recently that Black writers have attempted to address themselves to a Black audience. However, there is still much--too much--disagreement as to what Black Literature is and what it is not. Reason should tell us that if it is to be designated "Black Literature" it should be self-consciously Black and directed specifically to a Black audience. In other words, it should/must be nationalistic. But nationalistic in the sense that it recognizes the kinship and closely linked ties Afro-Americans have with other "non-western" people over the world. It recognizes, especially, that the Afro-American culture is still intimately linked with Africa. Black Literature must also acknowledge a need to be socially conscious:

> We must shake up not only our own black brothers but the superficial and shoddy people stumbling in the brainlessness of the western decline. We must use our black poetic energy to overthrow the western ritual and passion, the curse, the dark ages of this death, the original sin's impact on a people and their unjust projection of it upon us black people; we must lead ourselves out of this madness and if our journey brings out others--perhaps even white people--then it will be good for us all. We must use our magic,as brother Leroi (Jones) says. (Clarence Major, A Black Criterion.)

Since Black people traditionally have drawn their life force (inspiration) from religion, it is imperative that Black Literature seek to resuscitate and reestablish our contact with the spirituality of our being. It must also draw inspiration from the rich background of folklore inherent in Black culture (Wright). Black Literature, at the same time, must be politically directed.

> With the poem, we must erect a spiritual black nation we all can be proud of. And at the same time we must try to do the impossible--always the impossible--by bringing the poem back into the network of man's social and political life. (Major, same.)

Another major feature of the"new" Black writing is the language. "Language among Blacks is very visual," says South African poet Keorapetse Kgositsile. "Slang" and colloquial speech have thus been extremely creative in the hands of the young Black writers. "And it may turn out that the great restive underground language rising from the American slums and fringe communities is the real American poetry and prose, that can tell you the way things are happening now" -- Ishmael Reed, 19 Necromancers From Now.

> Cowards sniffing bait. Our apparatus for survival. I can't let nobody know I think like this--I'd be fucked if it got back to Leroy. I've seen cats get their jawbone knocked alllll the way down into de crevice of they ass, behind some shit like whispering in a corner to somebody against Leroy. The word always gets back, 'cause somebody's always willing to see somebody get electrocuted. (From All Night Visitors, by Clarence Major.)

Black Literature, therefore, may be analyzed in terms of how the author uses the experimental language of Blacks to convey vividly images and symbols peculiar to the Black experience. Scope these lines from The Wig by Charles and dig how the references--through language--is rooted in the afro-'merican experience: "I wanted to kill the dirty, wine-drinking son-of-a-bitch. I bowed by beautiful head in shame, silently vowing to see Madame X, the reincarnation of Medusa, the smoldering rage of the Harlem firmament. An incantation by her, the Little Jimmie's wagon would be really fixed."

To get back to the source of imagery and rhythm inherent in the African and West Indian "dialects," the Afro-American writer, William Melvin Kelley uses a hipped-up version of West Indian dialect in his novel, Dunfords Travels Everywhere:

> Living in a corner of Euncle Sam's Sircurse, wearked Uncle Samaton, sweeping up in behind of a fartaphant, man, who at the edge of 804 had him hidden away at least nine, tee, fore of the poneyist, pinniest ity pitily pitchers that even some very hopin, jocking Nygers ever horde. Betty Seasun D. Herchile was one, and she's swine, I said thank you, had the haughtiest, hightail intadoo, and the beaguest, brownnest, Ise telling you, but we wan't go into all her saggisyet.

"The texts of the blues follow the African narrative style almost entirely." Use the blues to demonstrate the influences of the slave narrative. In classicial traditional blues you will see the "We" emphasized as in traditional African poetry to express the experiences/hopes/longings/perplexities/LOVE--happiness-hurt-relationships of ALL Afro-Americans. Sometimes the message in the blues extends beyond the experience of just Black People and encompasses the experiences of ALL men. There might be just as much understanding of the plight of modern man in the blues as expressed in all the philosophical treatises of Kiekegaard, Sartre, Camus, Nietzsche, put together. One simple blues song can say more about life than a whole Sartrean essay:

Somebody please tell me
Won't somebody please tell me
What I'm doing here in this world
I didn't ask to be born
But I sure ain't gonna ask to die
I just wanna do a little livin'
'N' get a lotta loving while I'm here
Cause if I don't wake up one morning
I wanna be able to say I had my share.

("Bearin' the Blues," original
lyrics by Mance Williams)

African writers, too, are breaking away from the European influence on language, and are returning to the traditional symbols, images, and sentence patterns of the African narratives. A comparison of the new Afro-American writers with the younger African writers might reveal a strong complicity of protest and iconoclasm, as well as an acknowledgment of the need to identify with the cultural/spiritual traditions of Africa. Notice, for example, the protest waged by two writers, one African, the other Afro-American, against the dehumanization of man and man's living giving spirit through the madness of hyper-technology:

> I saw them
> In their long processions
> Rushing to worship images of steel:
> They crushed the intestines of children
> Until their tongues fell out.
> I saw iron with sharp hands
> Embracing infants into the flames.
> They wandered on the roads
> Preaching the religion of iron,
> Pregnant with those of blood and milk.
> I saw milk flowing
> Like rivers under the feet of iron.
> (From Zulu Poems,"The Civilization of Iron, by Mazisi Kunene.)

> Little Jimmie motioned across the street. "What's that funny looking little green house over there?"
>
> "That's an electronic snake pit. When things get too tough, you just hold this electronic cord until you can't stand it any longer. A gas. Almost like taking dope. Cheaper than the subway." (Charles Wright, The Wig.)

Remember, however, that a critical approach to Afro-American and African Literature should not be one-dimensional. This is the mistake made by white critics, attempting to criticize Black Literature by using a sole political approach, ignoring literary categories. "This is to deprive the student of Black Literature of the broad universe the most creative Black authors have painstakingly structured in their work. Black writing requires the same multi-dimensional critical approach that has been traditionally applied to Western literature." --Ishmael Reed, 19 Necromancers, "Introduction."

SOME APPROACHES:

1. Examine cross-cultural literary genres.

2. Attempt to find the places of myth and legend in poetry/writing (especially in African writing).

3. Students should be shown the differences between Black/African Literature/poetry and European Literature.

4. Break students into groups and have them do improvisations on themes that grow out of the Black experience. Record these improvisations. Then have the various groups transcribe their skits, polishing the scripts, but doing nothing about making their natural language "Standard English". Let the "slang" and colloquialisms remain. Then you might have them (students) rewrite the scripts, retaining the originals, and revising the dialogue to make it "Standard English." Compare the two scripts pointing out the highly rhythmical/musical/visual qualities of their own language.

5. Have students observe various types of persons in their community and outside, recording various conversations, etc., in an effort to get a better look at and understanding of "self," themselves by "looking at others." An exercise in Perception.

6. Use Native Son by Richard Wright, and If He Hollers Let Him Go by Chester Himes.

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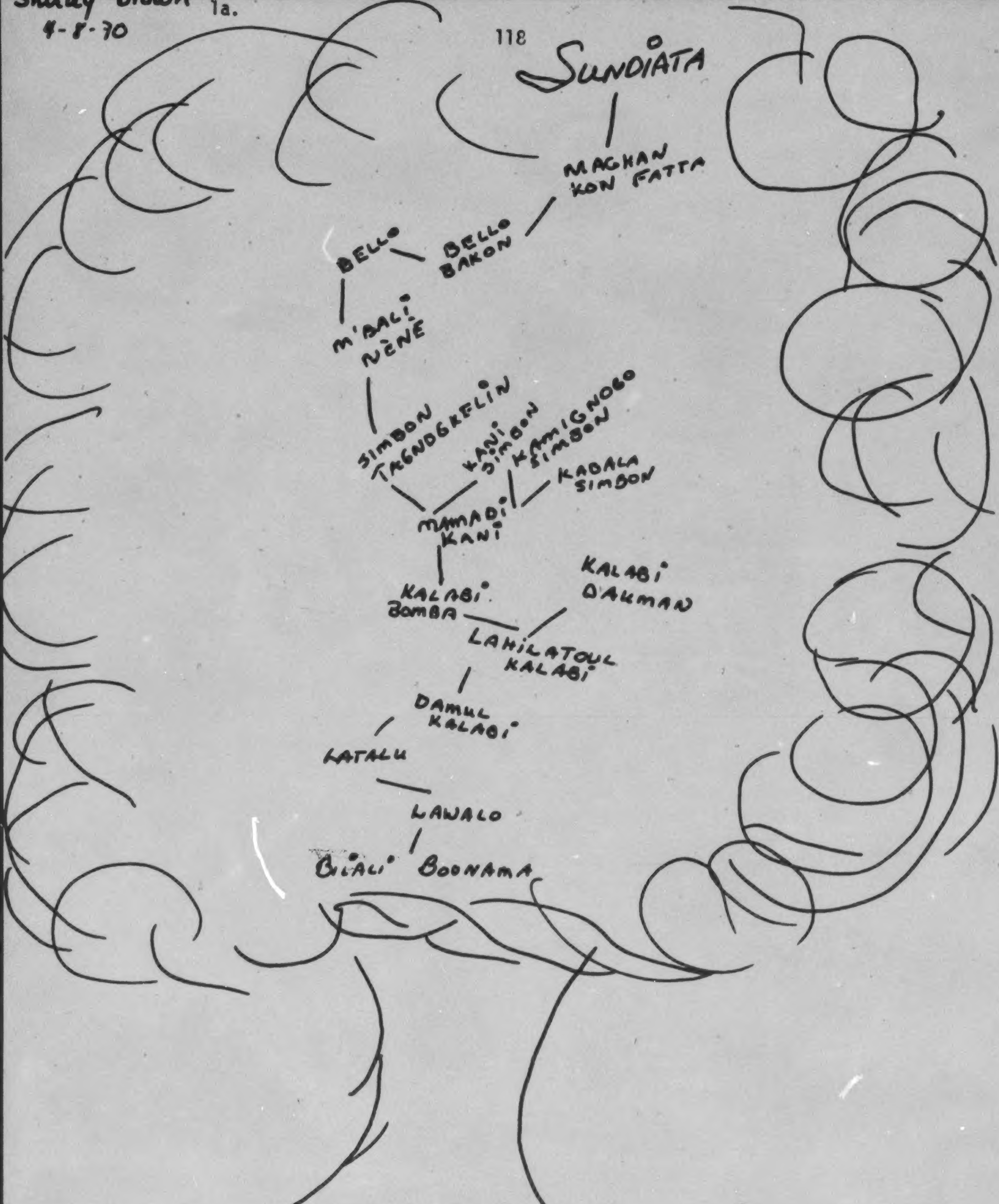
Kunene, Mazisi, "Civilization of Iron," Zulu Poems.
Wright, Richard, Native Son.
Himes, Chester, If He Hollers Let Him Go.

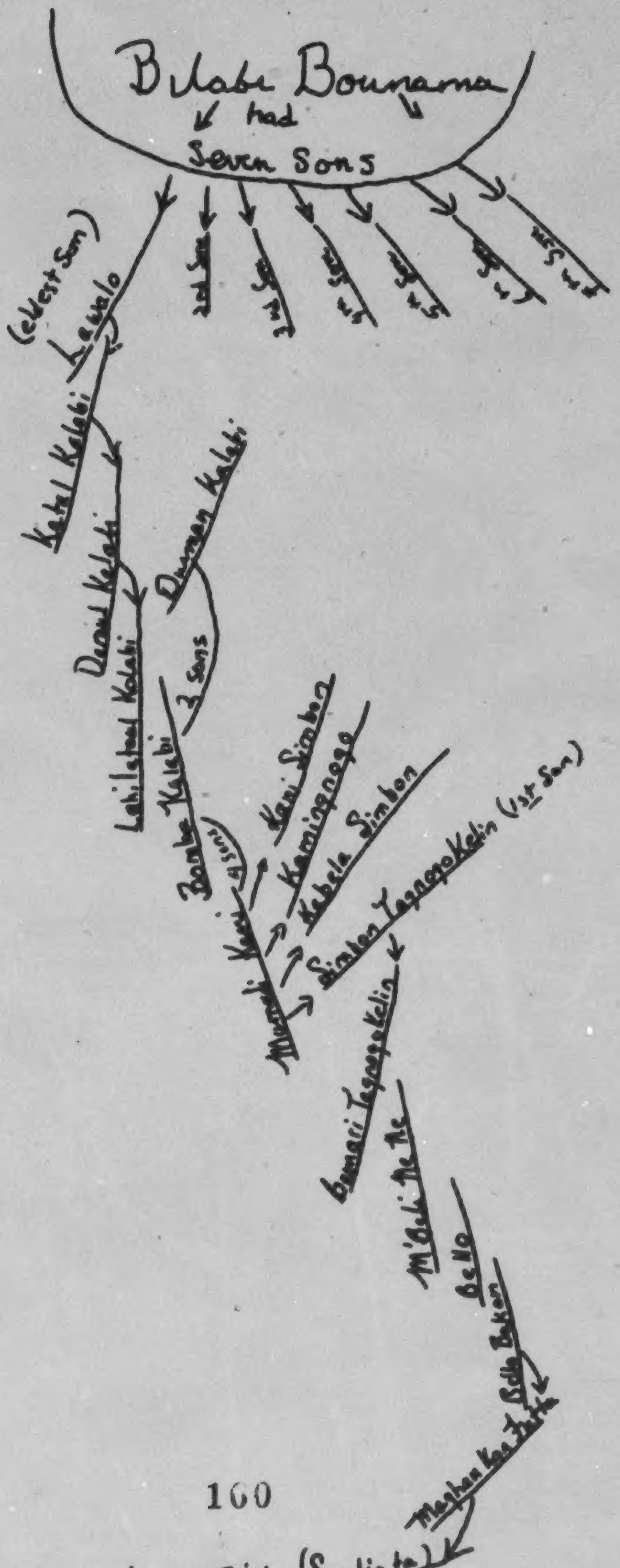
Shelley [illegible] 1a.
4-8-70



The Family Tree of Sundiata
(Note: Family of his father)

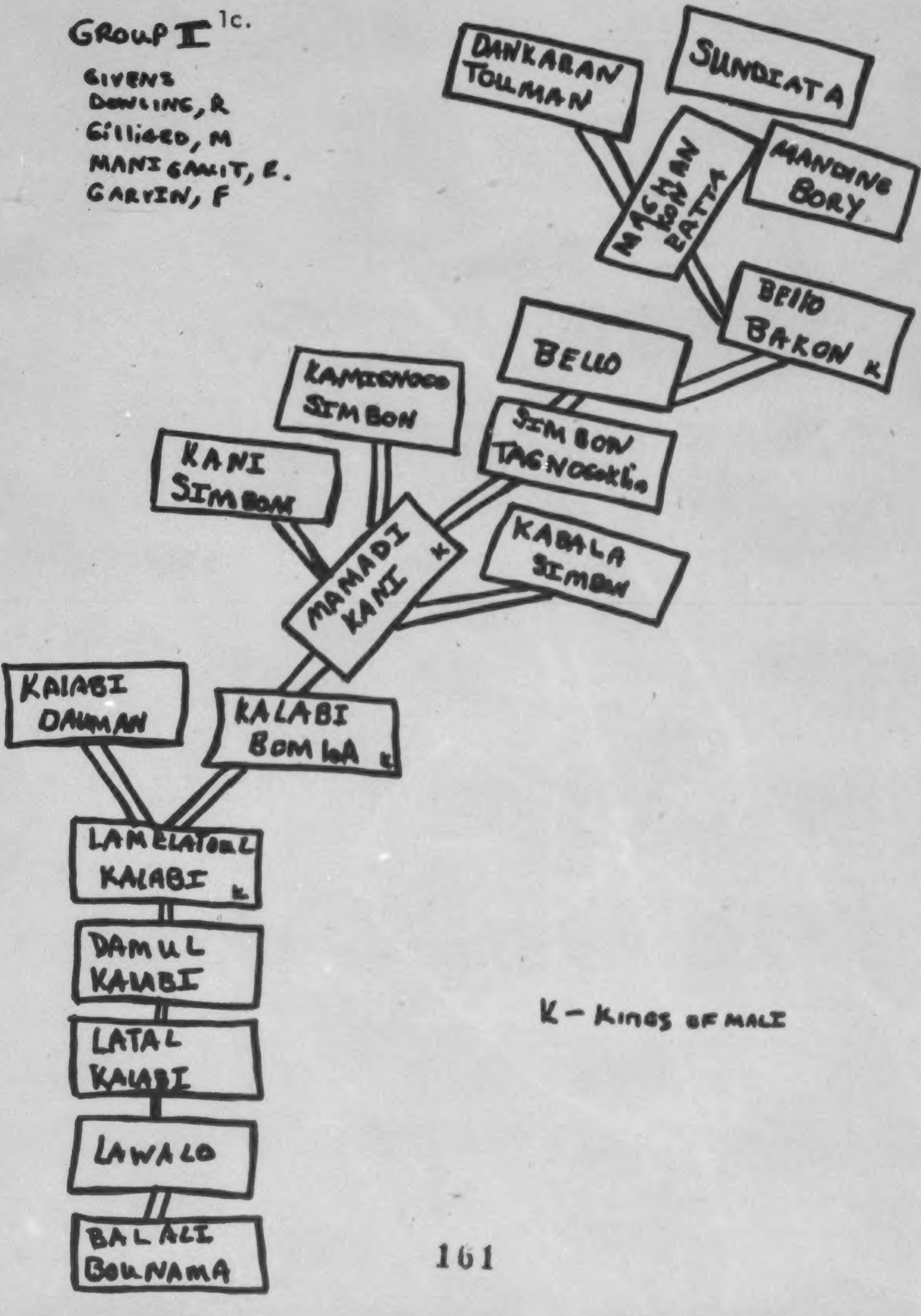
Family Tree of Sundiata

Jolyn Rickburg 1b
Humanities



GROUP II 1c.

GIVENS
DOWLING, R
GILLIARD, M
MANIGAULT, E.
GARVIN, F



APPENDIX 2

THE POETRY OF KEORAPETSE W. KGOSITSILE, CAROLYN RODGERS AND DONALD GRAHAM 2. AS READ BY KGOSITSILE (ISE-TCCP Tape No. 4)

1. Personal Poetry

Tropics (for Melba)
Origins (for Melba)
Towards a Walk in the Sun
The Gods Wrote
The New Breed - for Don Lee and Mazisi Kunene
Recreation
When Brown is Black - (for Rap Brown)
My Name is Afrika - (for Nqabene Mthimkhulu)
Point of Departure (Fire Dance, Fire Song)
    1. The Elegance of Memory
    2. Lumumba Section
    3. Fire Dance
    4. Spirits Unchained (for Brother Max Stanford)
For Sons of Sonless Fathers
Notes from No Sanctuary
The Air I Hear
Impulse
Mayibuye Afrika

2. Other Poetry
Carolyn Rodgers:

Once
You Name This
Untitled
The Last MF
Once

Donald Graham:

Soul
Poem for Eric Dolphy

3. Textural
Pronunciation Guide (vocabulary)

Sundiata
1. Sogolon Diata
2. Sundiata
3. Sasouma Berete
4. Soumagro
5. Balla Faseke
6. Djeli Mamoudon
7. Bintou Kouyate & Djeli Kedian Kouyate

8. Keita
9. Kamara
10..Sibibe
11. Manding Diara
12. Nare Maghan Diata
13. Sogo Sogo Simbon Salaba
14. Bilali Bounama
15. Lawale
16. Latal Kalabi
17. Damul Kalabi
18. Lahilatoul Kalabi
19. Kalabi Bomba
20. Kalabi Dauonan
21. Mamdi Kani
22. Kamignogo
23. Kabala Simbon
24. Simbon Tagnogokelin
25. M'Bali Nene
26. Maghan Kon Fatta
27. Bello Bakon
28. Frake Maghan Keigu
29. Dankaran Touman
30. Nana Triban
31. Sogolon Kedjou
32. Sogolon Kolonkan
33. Sogolon Djamarou
34. Namandje
35. Manding Bakary
36. Gnankouman Doua

Wild Conquest

1. Kasper Jansen
2. Koos Jansen
3. Stefan Jansen
4. Paul & Martinus Van As
5. Karel Elst
6. Jafta & Elsie Bezuidenhout
7. Hendrik
8. Bayete
9. Mzilikazi
10. Dabula
11. Gubuza
12. Mkomozi
13. Tabata
14. Dingiswayo
15. Dambuza
16. Sitonga
17. Moshesh
18. Mnandi
19. Ntombi
20. Nanda
21. Dingaan
22. Taunana
23. Baralong
24. Matabele
25. Kunana
26. Inwinyani

Mine Boy

1. Xuma
2. Dladla
3. Ma Plank
4. Maisy
5. Ndola
6. Francis Ndabula
7. Skokiaan Queens
8. Vrededorp

TOWARD A LITERATE VOCABULARY

FOOTNOTES

1. Three Student Representations of the Family Tree of Sundiata
    a. by Shirley Brown on page 118
    b. by Zelyn Richburg on page 119
    c. by Group II (Givens, Dowling, Gilliard, Manigani and Garvin) on page 120

2. from ISE-TCCP Tape No. 4; available from ISE in Washington

TOWARD A MUSICAL VOCABULARY

MUSIC

Page No.

INTRODUCTION 125

SOME STATEMENTS TO BE CONSIDERED 126

CONSIDERATION OF SPIRIT APART FROM VEHICLES AND MATERIALS . . . 127

THE AFRICAN HERITAGE IN AFRO-AMERICAN AND NEW WORLD MUSIC . . . 128

SIMPLE FORM FOR THE ANALYSIS OF MUSIC. 146

BLACK SECULAR MUSIC IN AMERICA: AN ANNOTATED OUTLINE OF ITS DEVELOPMENT 149

FINDING AND MAKING MUSIC 162

A RHYTHMIC SOUND EXPERIENCE IN MUSIC 163

"ANATOMY OF A HIT". 165

NOTES FROM A PRESENTATION ON CONTEMPORARY MUSIC. 171

TECHNIQUES OF MUSIC APPRECIATION 174

TWENTIETH CENTURY CONTRASTING TRENDS IN MUSIC. 179

BLACK CHRISTIAN CHURCH MUSIC IN AMERICA 185

FUNERAL MUSIC 187

BLACK AMERICAN FOLKSONGS AND SPIRITUALS 191

MUSIC OF THE HARLEM RENAISSANCE AND THE EVOLUTION OF JAZZ . . . 201

INTRODUCTION

The music section of our manual is designed to begin involvement with Music through the music of the black American culture. The materials selected for our approach have been carefully geared to develop greater awareness in the student of his own culture, an awareness free of prejudiced attitudes, one that will grant him the ability to move across cultural lines with understanding, appreciation, and respect.

Our approach emphasizes the essential and central factor linking all "expression" together -- the Spirit of man. Such an approach exposes the materials of expression and important inter-relationships between cultures that are usually hidden by attitudes uncomplimentary to man. The units and suggested materials begin where the student is (his own culture) and should be viewed as a means and a basis for observing and relating to the various musical channels through which man's spirit manifests throughout the world.

The materials of this aspect of the Humanities course are structured specifically for the student (and teacher) who has not the benefit of a formal background in music. One should therefore avoid becoming bogged down in technical matters -- or intimidated because of them. It is important that a lack of technical knowledge not dampen or cause genuine feelings to be ignored. Do not be afraid to rely upon "inner senses" and "feelings" in these matters musical. As one's capacity to experience love depends upon his ability to love, so does one's capacity to respond to music in a score depend upon the music in his soul. It is not entirely a technical matter.

With the exception of "Some Statements to be Considered" and "Consideration of Spirit Apart from Vehicles and Materials," one may begin anywhere in these materials. It is important, however, that all music materials be related as much as possible to other areas of the Humanities course.

SOME STATEMENTS TO BE CONSIDERED

Suggestions:

1. The statements below should be read aloud and discussed before approaching the other materials.
2. Each statement should be read by a different student.
3. Throughout the use of the music materials there should be a constant returning and reference to these statements.

---

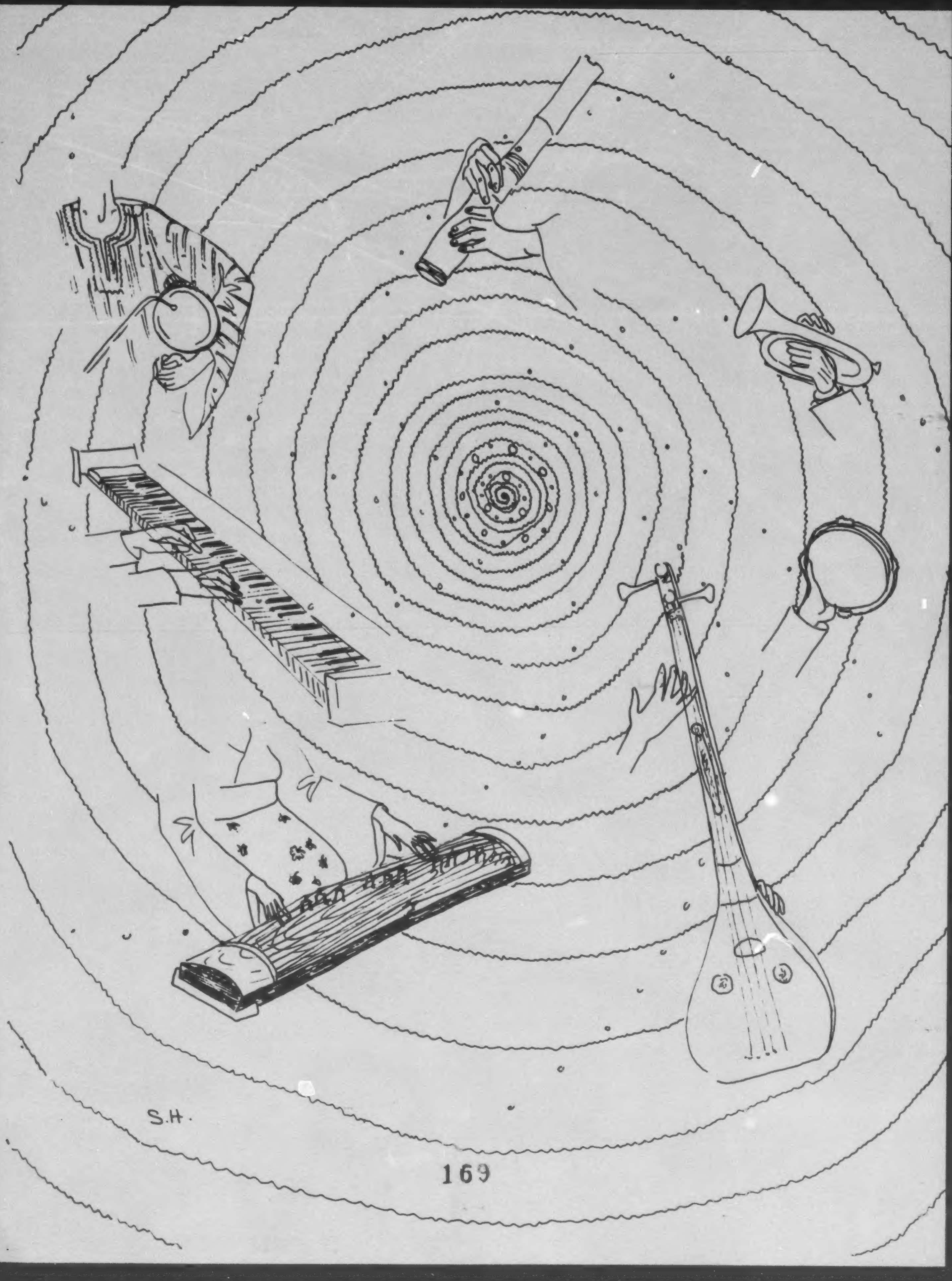
1. "All true art is an expression of the soul. The outward forms have value only in so far as they are expressions of the inward spirit of man." --- Ghandi

2. "However perfect strings may be, they cannot make the same impression on the listener as the voice which comes direct from the soul or breath, and has been brought to the surface through the medium of the mind and the vocal organs of the body." --- H. I. Khan

3. "However artificially cultivated a voice may be, it will never produce feeling, grace, and beauty unless the heart be cultivated also... In proportion as the singer feels the words he sings, an effect is produced upon the listeners; his heart, so to speak, accompanies the song. --- H. I. Khan

4. "In this sense symbols, at least some of them, have specific cultural meanings. In order to understand fully the poetry or literature, the cultural significance of the symbols themselves must be understood. Many ignorant foreigners, for instance, have remarked on what they call meaningless sounds. To an African these 'grunts' and utterances have appropriate symbolic significance and elicit appropriate emotional responses." --- Kunene

5. "The perfection of things is to be reckoned only from their own nature and power; and things are not therein more or less perfect that they delight or offend the sense of men, or that they are convenient for nature of man or repugnant thereto." --- Spinoza


S.H.

CONSIDERATION OF SPIRIT APART FROM VEHICLES AND MATERIALS

Suggestions:

> The reading of the piece below should immediately follow "Statements to be Considered". The approach and later reference as suggested should be exactly the same.

Love and happiness, pain and grief are attributes or states expressed by the all pervading spirit or soul of man. What we call forms in Music, Literature or Art are well shaped openings through which the light of man's spirit may be projected and perceived. These forms are, in a sense, formal cups which we use to hold a portion of the ocean of man's spirit.

Spirit may be discussed as soul or energy. The mark of spirit is shown by impressions, by feelings. These impressions and feelings create simulating deep thoughts which have great influence on minds. It is these impressions or depth of spirit which man is capable of communicating through whatever materials he uses that places the only "true value" upon the art forms of man. The particular channel (and the vehicles and materials of this channel) through which man's spirit expresses universal qualities identifies the nature and life style of any group of people who are intimately connected with that particular channel. For example, the difference we perceive in African and Chinese Music is the difference between the materials unique to those two separate channels through which the spirit of man is manifesting. Both, however, are equally capable of expressing in ways,unique to themselves, the universal spirit.

The sophistication and refinement of materials and vehicles within any given channel have value only in so far as they are capable of reflecting that spirit. The worth of the genuine within any specific channel is, also, never impaired by the abundance of imitation and fogery.

One's ability to communicate or receive impressions in any given channel depends upon the degree to which he can attune himself to the materials and vehicles of that channel.

APPROACH I: THE AFRICAN HERITAGE IN AFRO-AMERICAN AND NEW WORLD MUSIC *

Objective:

To help the student gain a greater appreciation and understanding of the contributions and impact of black music within the context of world music in many areas of the West Indies, south and central America and the U.S.A. With an awareness of the stylistic and sociological aspects of African music and centuries of its subsequent acculturative history in the music of the western hemisphere, one can gain a better insight into the current jazz and "soul" traditions of Black Americans and at the same time become more aware of those Africanisms in other popular and musical academic art forms. Bibliographic aids and other audio-visual suggestions which are presented within and following the unit are one means of assisting the instructor in finding representative recordings and supplementary reading material from which he can select and/or plan further investigation of those portions of the subject matter which are appropriate for his classes--hopefully to be reinforced periodically with live performance opportunities.

HISTORICAL JUSTIFICATION FOR APPROACH

The modern traffic in African slave trade began in the mid-fifteenth century with Portugal taking the lead; this monopoly being successfully challenged by England and France in the latter part of the sixteenth century. Despite centuries of displacement, the roots of African culture were strong enough to flourish wherever Africans had been transplanted. Inasmuch as the United States was only one portion of the slave-receiving areas which also included the Caribbean and certain portions of northern and eastern South America (slaves often taken elsewhere prior to their U.S. enslavement), one should not study any aspect of Afro-American culture in isolation from other black populations of the New World. For this reason, Melville Herskovits' The Myth of the Negro Past (1941) became a major landmark in American anthropologists studies as he demonstrated conclusively that African survivals did exist in social organizations, religion, the fine arts, language and music among black people regardless of their varied social and economic circumstances. By critically examining the then existing research activities in African and Afro-American studies, and through his numerous field trips in the United States, Africa, South America, and the West Indies, he was able to establish the cultural history of Black Americans and thereby destroy the myths and stereotypes held by many that they were a culturally deprived people without a past. Focusing on those similarities among black cultures, he later published a "scale of intensity of Africanisms" which he devised to further portray the continuity of African cultural forms by the practice of retention

---

*Note: This text is based upon materials written by Dr. Geneva Southall, ISE Consultant in Social Institution.

(components of African lifeways retained through several years of slavery and oppression), reinterpretation (clear-cut Africanisms less obvious but different enough from white middle class norms as to need historical explanation), and syncretism (process whereby an amalgamation of cultural elements results from joining traditions together).

See: A reprint of this chart is in The New World Negro, Melville J. Herskovits, edited by Frances Herskovits, Indiana University Press, 1966; paperback edition, Minerva Press, 1969; "Problem, Method and Theory in Afro American Studies," Afroamerica I, (1945, pp. 5-24).

The many early attempts by Black historians to affirm their African origin had largely been ignored. To deny Black Americans every semblance of humanity by besmirching African culture became universal in many parts of the Western world. Not until Herskovits' statements concerning the scholarly efforts by W.E.B. DuBois in his Black Folk, Then and Now (1939) and Carter G. Woodson's The African Background Outlined (1936) to "comprehend the entire picture of the Negro, African and New World in its historical functional setting" did these Black scholars receive any real academic respect. It was apparent that the widespread ignorance or lack of concern for African history and culture by American scholars was largely responsible for the misinterpretation of Black American culture, and further perpetuated a prejudicial negativism toward much of the artistic developments by this segment of its society. DuBois' The Negro in 1915 was one of his many attempts to challenge those academic scholars who still thought in terms of African "savagery," for he recognized the need of having a Black Identity in a land of White Chauvinism. In this work he developed an intellectual conception pointing to those artistic affinities between Africa and her American offsprings. This had already been a process adhered to by Black Abolitionists for they recognized even during the slave period that the paternalistic treatment by the White Abolitionists in relating to Blacks might seriously present a distorted and racist-oriented history. Even at that time Blacks were aware that emphasis of cultural "inferiority" would make it easier to enslave a people spiritually and intellectually as well as physically. It is therefore no surprise that most Black historians prior to World War II,having been trained in White institutions of higher education, reflected White historiography and were either totally unaware, misunderstood or paid little attention to the artistic gifts of their own heritage. Despite Carter G. Woodson's scientific tracing of Black society, economy, religion and art from the dawn of its history in Africa through the 1930's in America, complimenting his publication with maps, detailed outlines and bibliographic notes, there still remained a preference by academia for the viewpoint of Black Sociolgist E. Franklin Frazier, who in his The Negro Family in the United States (1932) denied the survival of any Africanisms, prefering to explain any behavioral differences between the races in terms of "incomplete assimilation" with the dominant culture; however, he did concede that there was some relationship between religious patterns, language and the arts of U.S. Blacks and their African forebearers.

During the same period, the famed concert singer Paul Robeson joined DuBois and Woodson in affirming African survivals in many published essays and through newspaper interviews concerning his cultural philosophy. It was his belief that racial inferiority among many Blacks had been aided by an opinion that they "had nothing whatever in common with the inhabitants of Africa, a view reinforced by American educators who continued to stereotype African people in their history.

See: Sterling Stucky, "The Cultural Philosophy of Paul Robeson, "Freedomways," Vol. II, No. I (Fall, 1971), pp. 78-90.

The following exerpt from his many publications of the 1930's shows his grasp of cultural kinship with Africa (London Spectator, June 15, 1934):

> "I went to the London School of Oriental Languages and, quite haphazardly, began by studying the East Coast languages, Swahili and the Bantu group which form a part of Lingua Franca of the East Coast of Africa. I found in these languages a pure Negro foundation, dating from an ancient culture, but intermingled with many Arabic and Hamitic impurities. From them I passed on to the West Coast Negro languages and immediately found a kinship of rhythm and intonation with the Negro-English dialect which I had heard spoken around me as a child. It was like a homecoming, and I felt that I had penetrated to the core of African culture when I began to study the legendary traditions, folksongs and folklore of the West African Negro. I hope to be able to interpret this original and unpolluted Negro folksong to the Western World and I am convinced that there lies a wealth of uncharted musical material in that source which I hope, on day, will evoke the response in English and American audiences which my Negro spirituals have done; but for me this is only one aspect of my discovery."

After speaking of the flexibility and subtlety in Swahili, he adds:

> "I have met Negroes in the United States who believed that the African Negro communicated his thoughts solely by means of gestures, that, in fact, he was practically incapable of speech and merely used sign language!

> It is my first concern to dispel this regrettable and abysmal ignorance of the value of its own heritage in the Negro race itself. As a first step in this direction I intend to make a comparative study of the main language groups: Indo-European, Asiatic, and African, choosing two or three principal languages out of each group, and indicate their comparable stage of development. It may take me five years to complete this work, but I am convinced that the results will be adequate to form a concrete foundation for a movement to inspire confidence in the Negro in the value of his own past and future."

In addition to studying African linguistics and drawing conclusions which were revelations to him, he had long since concluded that "Black Americans were under quite substantial African influences, for the dances, songs, and religions were the same as those of his "cousins" centuries removed in the depths of Africa, whom he has never seen, of whose very existence he is only dimly aware." He realized that there was such a thing as Black religion in the Carribean and U.S. even before Herskovits' findings became accepted documents.

Henry Edward Kriebel's Afro-American Folksongs of 1914 had already introduced scholarly analytical argument for the African sources of Black American music (so much in dispute among American folklorists and musicologists). This was later substantiated by a native African Musicologist, Nicholas George Julien-Ballanta who studied and received a diploma from Julliard in 1924, publishing a collection of 113 Afro-American spirituals from one of the Sea Islands in South Carolina that same year. In the introduction of St. Helena Island Spirituals (New York: G. Schiomer, 1924), Ballanta presented a technical analysis of these folk songs and pointed to those characteristics common to African and Afro-American music. The Gullah regions of Georgia and South Carolina became the subject of other folklore studies: e.g., Lydia Parish's Slave Songs of the Georgia Sea Islands (1942) is evidence that there were continuing strong Africanisms in the dances, work songs, and religious chants of Black Americans of that region and Lorenzo Dow Turner's Africanisms in the Gullah Dialect (University of Chicago Press, 1949), uncovered astonishing survivals of African culture and more than 4,000 African words, names and numbers still spoken in the Gullah regions,many of these words employed by Blacks and White throughout the United States.

Even the Black novelist Zora Neal Hurston who studied at Columbia in the late 1920's did field work in this area of Georgia as well as in New Orleans and some areas of Florida, the results of which are seen in her book Mules and Men (1935). In the forward to this collection of tales, songs, and folk religion, complex relationships between African and European elements underlying Afro-American culture are pointed out. After a later trip to the Bahamas, and Haiti, along with personal contact with an aged slave (who had come from Nigeria in 1859) whom she met while working in Mobile, Alabama, her interest in Afro-American Folk religion and magic was further strengthened. Tell My Horse (1938) and subsequent novels by Zora Hurston provide a rich documented portrait of Black folk religion and magic in North America with accounts pointing to similarities in various parts of the Black Americas.

Alan Lomax, whose lifetime involvement with folk music has resulted in several publications and many historical recordings, presented the results of his "Cantometric Analyses" at the 1967 meeting of the American Anthropological Association.

> See: Lomax, "The Homogenity of Africa in Afro-American Musical Style," Afro-American Anthropology, ed. Norman E. Whitten, Jr. & John F. Szwed, New York: The Free Press, 1971.

By the use of computers, trained judges were able to make statements about the degree of similarity between African music and music from various areas of the New World with the cantometric rating sheet that recorded song performance on the relative presence or absence of a number of pre-defined characteristics. His data on Afro-American song style showed conclusively that:

> "The main tradition of Afro-American song, especially those of the old-time congregations' spirituals, are derived from the main African song style model. European song style did influence the African tradition in America in regard to melodic form and, of course, textual content. But in most other respects, Afro-American song has hewed to the main dynamic line of the principal African tradition. . . . This tradition is perhaps the most stable and the most ancient and in many ways the most highly developed of the musical languages of the world."

Further analyses from the cantometrics point to the extraordinary homogeneity of African song style which he attributed to the Pygmy-Bushmen, remnants in Africa, show that the song style of Black communities in Brazil, Colombia, Venezuela, the United States and many West Indian islands adhere closely to this model. Lomax is therefore convinced that that this ancient Pygmy-Bushman strain touches the solo-song-style of America and now forms the baseline for the entire Afro-American tradition which gave rise to such vocal effects as "scat singing" and "falsetto" breaks. Leon Thomas, a black "soul" singer, points to the music of Pygmies as his frame of reference for the 'yodeling' effect used by him in the recordings Spirits Known and Unknown (Flying Dutchman), and its influence in music of the late John Coltrane.

See: "Africa Is Where I Am: Leon Thomas--An Interview with Tyson Rawlings," Jazz and Pop (Sept. 1970)

To foster an appreciation of the other cultures that have played a prominant part in the many musical styles at an early age, Beatrice Landeck published a collection of folk songs from Africa, the Caribbean, South and Central America and the U.S. that show the continuity of African traditions in the music of the Americas. Instrumental arrangements for piano and certain native instruments, along with some background material to aid an understanding of each song type has been included.

See: Beatrice Landeck: Echoes of Africa in Folk Songs of the Americas (New York: David McKay Co., Inc., 1969)

Pre-World War II interest in jazz from some academic circles brought about an intellectual search for its derivation and development. Its relation to other New World forms such as the "calypso" of Trinidad, "rhumba" of Cuba, or the "samba" of Brazil was likewise studied. However, Marshall Stearns' The Story of Jazz (1956) was the first real attempt to present the layman with a well-documented systematic outline of the evolution of this unique American music. Starting with its pre-American roots through the beginning of the fifties, he makes the reader aware of those sociological and economic factors which serve as important forces in the varied acculturative aspects of jazz development in different New World cultures; likewise touching on those technical elements which are necessary for any serious appreciation of this art. Having recognized the synonymous development between jazz music and American dance, Marshall Stearns, with his wife, co-authored a second landmark publication with their Jazz Dance (New York: McMillian & Co., 1968). This book traced the main currents in the stream of American vernacular dance from its African and slave dance roots to the "modern" dance scene showing its blend of European and African traditions amid the changing status of the Afro-American. By means of interviews with leading dance personalities, historical data, plus a series of choreographic diagrams (movement notation) of the basic Afro-American movements, he leaves no doubt concerning the added rhythmic propulsion that added the excitement and creativity to American dances as being African influenced. Verna Arvey (Mrs. William Grant Still) had earlier published Choreographic Music: Music for the Dance (New York: E. P. Dutton, 1941) which focused on the African dances and other New World types. At the first seminar on Black Music sponsored by Indiana University in 1969, Verna Arvey presented a paper about the influence of Afro-American dance and its influences on Black Music, stating that "a study of Negro dance through the ages may well give a clue as to the reason for the great vitality and fascination of Negro music, for in so many instances Negro folk music and some sort of physical movement have been inseparable." Her husband, the internationally known Black composer, William Grant Still, wrote four ballets, each representing a different type of Afro-American music, showing that some Black composers, despite their

Western orientation, recognized the strong kinship that they had with Africa and the musical roots in Afro-American traditions.

See: "Negro Dance and Its Influence on Negro Music," Verna Arvey (Black Music in Our Culture, ed. Dominique de Lerma, Kent State University Press, 1970), pp. 79-92.

With Gunther Schuller's Early Jazz (New York: Oxford University Press, 1968), we get the first attempt to combine the objective research of the historian-musicologist with the subjectivism of the engaged listener and performer-composer, directed particularly to the "academically" trained musician. While they as performers and composers may never have been part of the jazz in-group, Schuller makes them aware that they must recognize it as one of the many musical languages and cultures available to us in the mid-twentieth century. As a renown American composer and leading music educator (Head, New England Conservatory, Boston), he brings a needed scholarly approach to a musical tradition long given secondary status in the academic disciplines. Despite the built-in problems that jazz has for scholars since it is primarily an improvised music, Schuller fortunately had the musicianship and interest needed to transcribe recordings, thus approaching jazz with the many musical aspects ignored by other jazz historians who seemed to prefer a legendary over-used "you have to feel it" approach. A long opening chapter (62 pages) concerning the roots of jazz focused on the unique characteristics related to its African heritage and Schuller shows that much more than rhythm and drumming aspects were transmitted. Along with his own research activities, he made use of A. M. Jones' Studies in African Music (Oxford University Press, 1956), the most exhaustive and exacting study of African music at that time. Jones, an English musicologist, had lived in Africa for many years and consulted with "master" African musicians as he made analyses from his field recordings, thereby showing the knowledge that westerners had need of "non-western ears" to verify or refute their conclusions. With this study and his analyses, Gunther Schuller has been able to prove conclusively that more Africanisms are found in Black American music than previously granted by historians, folklorists, ethnographers and anthropologists, who for the most part were ill-equipped to investigate thoroughly the music itself. He then made the following conclusions from his analyses:

> "It is thus evident that many more aspects of jazz derive directly from African musical-social traditions than has been assumed. Very few discussions of the prehistory of jazz have gone beyond the simplistic generalizations that jazz rhythm came from Africa but jazz melody and harmony from Europe. The analytic chapter in this chapter shows that every musical element--rhythm, harmony, melody, timbre, and the basic forms of jazz--is

> essentially African background and derivation. And why should it have been otherwise? After all, centuries-old traditions that are not merely artistic cultivations but an inseparable part of everyday life are not abandoned so easily. Acculturation took place, but only to the limited extent that the Negro allowed European elements to become integrated into his African heritage. Until the 1920's, he took only those European ingredients that were necessary for his own music's survival. Thus one can say that within the loose framework of European tradition, the American Negro was able to preserve a significant nucleus of his African heritage. And it is that nucleus that has made jazz the uniquely captivating language that it is."

In his search for African musical traits in blues, Paul Oliver, who served as a visiting lecturer at the University of Ghana in 1964, did field work with the famed African music scholar, Kwebenia K. Nketia. Tribal musicians visiting in the school, having been trained in Western techniques of recording and analyses, were able to direct and identify for Oliver the African retentions in jazz. The monograph that resulted from this investigation is the first scholarly attempt to trace the blues roots independently from its pertinance to jazz.

See: Paul Oliver, Savannah Syncopators: African Retentions in the Blues (New York: Stein and Day, 1970).

Comparable sociological roots between the blues and calypso traditions have been made by numerous scholars, among whom are:

Thodore Van Dem, "The Influence of the West African Songs of Derision in the New World," African Music, Volume 1, No. 1 (1954).

John F. Szwed, "Musical Adaptations Among Afro-Americans," Journal of American Folklore (April, June, 1969).

From this it must be recognized that the Black American has produced over the years a music clearly his own, maintaining its own identity which stems from an African heritage that is shared with other New World Black cultures.

S.H.

UNIT I: THE AFRICAN HERITAGE

(See required readings--end of unit)

Afro-American music which grew out of the adaptation of the African idiom to the Western world has become one of the dominant elements of twentieth century music. Most slaves were taken from West Africa, an area of the continent which now includes Nigeria, Dahomey, Ghana, Sierra Leone, West Congo and the Gold Coast. Most of the African survivals found in the Americas can be traced to these main cultural-linguistic groups. In recent years, ethnomusicologists have made numerous field recordings among those tribes, who, living in remote areas of these countries are presumed to make music in much the same manner of the time when it was brought to America by the slaves. The ancestors of these slaves came from an environment where music was organized and performed as part of everyday life.

The degree of retention, reinterpretation or syncretism of African and European style was greatly influenced by the social situation of the slaves: numerical importance of population and degree to which they were permitted to retain group life, failure and success (degree of either) in which attempts to stamp out African musical patterns by Protestant as opposed to Catholic masters and Roman Catholic communities.

As far as it is known, the music of traditional Africa has always been practiced and perpetuated by oral tradition; group participation is emphasized but there are professional musicians and others who give musical leadership. These receive training through social experience. While it is impossible to generalize about African music because of the enormity of the continent, the diversity of its musical instruments and style, and the richness and complexity of its musical expression, one does find similarities in traditional West African music to account for those aspects of Black American music which gives it the easily distinguishable and unique vitality, even when only subtle reminders exist. These can be summarized as follows:

> functionalism: correlation of song, dance, instrumental performance, rhythmic complexity, "hot" emotionalism, syncopation gapped scales, sliding from note to note, blue note tonality, communal participation, predominance of percussive effects, non-western scales, pentatonic flavor, call-and-response, close relationship to speech, improvisation, falsetto breaks, gutteral tones, moaning, groaning, 'yodeling' effects, widespread uses of repeated first lines (prevalent in many spirituals and blues/worksongs)

There are few formal occasions on which some type of music is not heard. In many parts of Africa a baby is named at a special ceremony which includes rites of consecration, libation and prayer, formal welcoming of the child into the kinship relations, formal acknowledgment of parental and kinship obligations, and the giving of gifts. Transition from girlhood to womanhood is another event that is celebrated with music amid ceremonial rites after a period of instruction. Thus it can be said that the African is born with music, and dies with music; both birth and death are accompanied by ritual singing, drumming, and dancing in a communal ceremony. Everyone in a village is involved in some way in spontaneous musical expression. Almost everywhere traditional music is an integral part of formal and informal functions. Children learn folk tales and legends as well as the history of their people not from reading books, but by taking part in acting out communal dances. They are taught the customs, traditions, the ethics of group living by direct methods of working out their precepts in ritual dance. Music enlivens trade in a bazaar, comforts an ailing child, and sets the pace for work in the fields. Spontaneous expressions or extemporaneous creations generally derive their inspirations from existing musical or dance forms. Occupational, heroic, and religious associations may each have its own musical type and forms of dancing as they are part of African social and political life. The royal courts of Africa have their own songs or instrumental music, which may be performed at the palace or on special occasions by trained musicians. Accordingly, topical songs, songs of insult, and songs of incitement form part of the repertoire of many African societies, and the skilled singer is allowed to make spontaneous additions or recreations of lines of familiar songs. Vocal music offers the best opportunities for group participation. With a single drum to provide a background of rhythmic accompaniment, or a gong (cowbell) or clapping of hands to outline the pulsation of the music, a community will go on singing and dancing interminably.

Although considerable importance is attached to singing, the development of instrumental music has not been neglected. The inventiveness and creativity of tribal Africans are demonstrated in the great variety of musical instruments they have developed. Some things in general can be said about instrumental music in Africa:

1. In West Africa, instruments are not regarded solely as music makers. They are part of the culture and play a definite role in the society.

2. Instruments may be used as a status symbol, and can only be played at chiefs' request; may also be regarded as sacred. Some restrictions placed by society on instrumental playing can be noted in respect to age, sex, time and place.

3. Because of the importance of rhythm in African music, it is a popular belief that the Africans possessed only rhythm-like making instruments. This belief has led scholars to search for a non-western African origin for all other instruments. Regardless of the origin, their existence in West Africa for over two centuries justifies the inclusion of many instruments such as the "lute" and "xylophone" to be considered among the indigenous instruments.

4. Only a small proportion of West African music is purely instrumental. Some solo instruments like the flute, zither, and mbira are played without voice and there are some instrumental xylophone pieces as funeral songs of the Lobi. However, African music is primarily vocal.

5. While Africans do not theorize about their music and no notations are used, we find that there is order and logic in African music. Improvisation does appear, but this is usually limited to the leader of an ensemble--subordinate members of a group usually play or sing parts which have been learned before hand and even the leader can improvise only within a traditionally-accepted way.

6. Of the many types of instrumental ensembles in West Africa, drum ensembles predominate; there is usually a master drum, intermediary drum and accompanying idiophones (gongs, bells, rattles, etc.). The master drummer usually controls the rhythm or tempo changes.

One of the characteristics of Africa is its enormous variety of musical instruments. Accompanied singing is widespread and the importance of rhythm in African music is seen in the percussive quality of much of the instrumental sound. This percussive nature of most of the instruments is probably caused by the desire for strong rhythmic articulation. Included among African instruments are all four catagories as used by authorities on world music: Aerophones, Idiophones, Membranaphones, and Chordophones.

IDIOPHONES - may be defined as those instruments on which sound is produced by the material from which the instrument is made. The use of gongs, rattles, stick clappers or wood blocks and stamping tubes is widespread in Africa. On some occasions they may be reinforced or replaced by hand clapping or in dance situations by the noise of stomping feet, ankle bells, or buzzers worn on the body. The Caribbean and Cuban tradtions of persistant percussion (maracas, wood blocks, cowbells) are derived from African music. One of the simplest types of rattles consists of kola nut shells strung together and wrapped around the waist of the dancer. The development of an iron industry in Africa many years ago made possible the making of bells. They are played by being struck with small metal rods or wooden sticks, the pitch depending on the size and shape.

The sanza or mbrira was invented by Africans, sometimes referred to as a thumb piano. A plucked idiophone, it is sometimes used in ensembles but more frequently by travelers to help relieve the tedium of long journeys.

It consists of a set of metal keys,usually from 5 to 11 in number. The keyboard dexterity of the "Ibos" of Nigeria is noted. These metal keys are attached to a slab of wood that has been hollowed out to serve as a resonating chamber and when the keys are plucked with the thumbs, they produce an enchanting sound not unlike that of a Swiss music box. This instrument has found its way across the Atlantic to Guatamala and other Central American countries.

Xylophones, which migrated from Africa to North and South America, are sometimes called marimbas. The instrument consists of a series of wooden keys of varying length attached to a wooden frame. The instruments come in various sizes, ranging from the high soprano register to the low bass. More widespread in central and south Africa as it is confined to those regions where suitable trees can be found for construction.

AEROPHONES - those instruments which produce sound through the vibration of a column of air. These include whistles, flutes, horns which are made out of wood, metal, elephant tusks, horns, and antlers of deers, cattle and other animals. Horns are often used for signaling; there are many types of trumpets and horns for they can only play a fundamental and its overtone, thus the short range causes them to be used rhythmically with drum ensembles at times. Flutes are of the tube-shaped, end-blown, ocarinal (globular) type. Also are many double reed types.

Wind instruments may be played alone or in a combination with drums, drums and idiophones or voices. They may serve as background music. Like drums, they can be used as a vehicle of language.

CHORDOPHONES - instruments on which sound is produced through the vibration of strings. They can be divided into three groups: those which have strings to be plucked, those which have strings to be struck, and those which have strings to be bowed. Those which are plucked are more prominant. They include lutes of various types (plucked and bowed),a variety of zithers, musical bows resonated in the mouth or by means of an attached open gourd, harps, guitars and fiddles.

MEMBRANAPHONES - instruments which produce sound through the vibration of membranes and commonly known as drums. Different tribes have different drums, different not only in shape and style, but also in their social and ceremonial functions, and in the manner in which they are played. The Africans have many uses for this instrument among which are:

.to accompany dances and processions
.heralding movements of great personages
.supplement other instruments and accompany songs
.provide background music
.dramatize litigations in courts
.invoke and salute gods and other religious rituals
.dramatize the activities of secret societies
.to send messages
.send spirits of the dead upon their way
.chief means of communication through the "talking drum", being done by the drummer's imitating the rhythm and intonation of speech texts
.for playing proverbs (very common in Akan society)

The types of drums and of drumming may be intimately associated with different activities. The drums are beaten with sticks, or with hands, or both, thus hand beating is characteristic. Typically drums are played in groups of three or more; they may stand on the ground, hang from a strap aroung the player's shoulder, be held in the player's arm or between his legs, or be sat upon when they are played. In religious ceremonies, each deity has its distinctive rhythm, a practice carried over in other parts of the Americas, especially in Haiti.

Importance of understanding African theology is important, treatment of drums (power conferred on them and how), place of master and secondary drummers also.

According to Gunther Schuller, "African instrumentation reflects the vocal quality of African speech which makes it possible to hear this in the deep ringing of African ivory horns, in the penetrating timbre of the xylophone and marimba, even in the relatively dark quality of African flute playing". a fact long known about the multi-voiced drum ensemble. Traditional African style of drumming survived in many parts of the Americas because of the continual cult worship in which drums played an essential part. The practice of drumming with the drum between the legs and beating the head with bare hands is considered to be of African origin, and all the cults in the Americas use this method in one form or another. Cults were soon banned in many areas, not entirely because of religious activities but for fear of "subversive" activities as well. Christian churches and other organizations were also instrumental in obtaining prohibitive legislation and anti-superstition campaigns sought to outlaw the playing of drums and certain dances of cult life in Trinidad, Jamaica, Cuba, Haiti, and Louisiana. There is no doubt, however, that drums were widely used in the African manner in the United States as late as 1880 for literature on Louisiana is prolific with reference to these drums.

Similarities between the Haitian and New Orleans cult practices were constantly referred to. This is understandable since the first powerful voodoo queen in New Orleans around 1820 was Sante' Dede, a quadroon from Santo Domingo. Because Haiti and New Orleans had been under Catholic French and Spanish control until the early 1800's, their tribal backgrounds and customs were closely related. Also, at the outbreak of the Santo Domingo revolution, many island planters fled to Louisiana bringing many of their "voodoo" slaves with them. Though these ceremonies were held in secret, the ritual dances came out in the open in 1817 when New Orleans authorities issued an ordinance forbidding slave gatherings for dancing except on Sunday afternoons in Congo Square under surveillance. George W. Cable, the important New Orleans novelist, whose writings dealt with life in that city, left his observations of one of the many musical performances by slaves which he had witnessed in Congo Square. It was published in Century Magazine in 1886. This eyewitness account, "The Dance in Place Congo," has become a commonly quoted source by jazz historians.

> For a reprint of this article see: The Social Implications of Early Negro Music in the United States, Bernard Katz, editor, New York: Arno Press, 1969, pp. 31-47.

One Grandissimes, one of Cable's most highly regarded novels, contains a scene based upon voodoo "calinda" dance rituals, with a description of the effect this music had on the listener and performer due to the compelling African rhythmic force, thus showing the continual fascination this music held for Cable.

There is much documented evidence to show that these voodoo rituals, though somewhat altered, continued even after Emancipation. The historical work by Robert Tallant, Voodoo in New Orleans (1942), points to its survivals far into the twentieth century. One of the early great jazz drummers, Warren "Baby" Dodds told Marshall Stearn that he recalled that his great grandfather "talked" on the drums in the African manner, and remembered some of the rhythms his great grandfather played--evidence of a "significant" though rare example of how the African heritage was handed down from generation to generation. Another famous early New Orleans jazzman, Sidney Bechet, wrote in his autobiography that his grandfather was a master drummer during the slave dances in Congo Square, who made his own drums out of skins of a pig (see Sidney Bechet, Treat it Gentle, New York: Hill and Wang, 1960). The accounts about these Congo Square rituals also gives us proof that stringed instruments were used. One of these accounts was by Benjamin Henry Latrobe, an architect, who set down his impressions of this city and its many happenings in 1819.

When Dizzy Gillespie, a bop pace setter of the 1940's borrowed an ex-Cuban cult Congo Drummer and featured him in his own band, the "return to Africa" for inspiration was no longer to be a fad and started a new trend in jazz style. In fact, jazz historian Barry Ulanove in his Handbook of Jazz (New York: Hutcheson & Co., 1954) paid tribute to the bop school for its saving jazz from a fast growing "rut" of endless self-imitation as it had become commercialized during the swing era. Bop rhythms became more complex, placing greater emphasis upon poly-rhythmic effects and creating greater tension. For a more detailed, yet layman-oriented account of the processes used by drummers and other instrumentalists to create change see Ross Russell's article, "Bebop," in The Art of Jazz, edited by Martin T. Williams (New York: Oxford University Press, 1959).

Two modern drummers, Max Roach and Art Blakey, went back to original sources: Roach to the cult houses of Haiti, Blakey to West Africa. More and more African-type drums were included in western jazz groups after the fifties and these soon were followed by the inclusion of other traditional African instruments. Elvin Jones, a leading "avant garde" drummer, creates a rhythmic excitement as he constantly interweaves various meters to produce a type of freedom that finds him actually conversing rhythmically (even melodically) with the soloist he is accompanying; at the same time, his rolling energy pushes the other players to their limit. His renowned cross-rhythm drumming in an uninhibited African style is more apparent when at times a melodic 4/4 line is imposed over Elvin Jones' triple meter.

Africa is not an isolated continent, so it is to be expected that the great cultural currents that affect other parts of the world are also being felt throughout the African continent. It has constantly been subjected to the western musical influences and Islamic idiom, especially in the non-ceremonial and non-religious traditions. Also, many more urban centers where European musical patterns are more easily accessible has brought about greater acculturation. Dr. Edna Edet, who spent some time as visiting Professor at the University of Nigeria in the sixties, has divided Nigerian musical practices in three catagories: (1) indigenous or tribal folk music, (2) high-life, Afro calypso, jazz styles, and (3) music written by Nigerian composers based on tribal themes. One noted African composer, who has played a great part in maintaining this nationalistic aspect by means of his western musical training, is Dr. Fela Sowande.

The following will be helpful in doing a unit on more current African musical trends:

Edna M. Smith, "Popular Music in West Africa," African Music Society Journal, Vol. 3, No. 1, 1962.
Edna M. Edet, "Music in Nigeria," African Music Society Journal, Vol. 3, No 3, 1964.
J.H. Nketia, "Changing Traditions in Folk Music in Ghana," International Folk Music Journal, Vol. XI, 1959.
Judith Lynne Hanna, "Africa's New Traditional Dance," Ethnomusicology, Vol. 9, No. 1, 1965.
Also, the current American Music Society Journal which discusses not only traditional aspects of African music, but those current aspects.

In other units on African music and its influence upon the western world, teachers should bring out examples by use of the idioms in music of noted European composers as well as Black composers; sourced can be found by some investigation into books dealing with Twentieth Century composers, music in the United States.

* * * *

REQUIRED READINGS

Merriam, Alan P. "African Music," William Bascom and Melville Herskovits, Continuity and Change in African Cultures. Chicago: University of Chicago Press, 1959, pp. 49-86.

Nettl, Bruno. Folk and Traditional Music of the Western Continents. Englewood Cliffs, New Jersey: Prentice-Hall, 1965. Chapters 7 and 9.

Southern, Eileen. The Music of Black Americans. New York: W.W. Norton & Co., Inc., 1970. Chapter 1.

Stearns, Marshall. The Story of Jazz. New York: Oxford University Press, 1969 (reprint of 1956 edition).

Waterman, Richard A. "Hot Rhythm in Negro Music," Journal of the American Musicological Society, Vol. 1 (1948), pp. 24-37.

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Brandel, Rose. "Music of the Giants and Pygmies of the Belgian Congo," Journal of the American Musicological Society, Vol. 5 (Spring 1952).

Carrington, John F. Talking Drums of Africa. London: 1949, reprint Negro Universities Press, 1969.

Dietz, Betty W. and Michael Olatunji. Musical Instruments of Africa: Their Nature and Place in the Life of a Deeply Musical People. New York: The John Day Co., 1965.

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Herskovits, Melville. The Myth of the Negro Past (Chapters 1, 8, 9), New York: Harper and Brothers, 1941.

Hirshberg, Walter. Early Historical Illustrations of West and Central African Music, African Music, Vol. 4 (3), 1969, pp. 6-18.

Howard, Joseph H. Drums in the Americas, New York: Oak Publication, 1967.

Jones, A. M. Studies in African Music. New York: Oxford University Press, 1959. Two volumes.

Merriam, Alan P. "The African Idiom in Music," Journal of American Folklore, Vol. 75 (1962), pp. 120-130.

Nketia, J. H. Kwabena. "Drums, Dance and Song," The Atlantic Monthly, Vol 203, No. 4 (April, 1959), pp. 69-72.

Nketia, J. H. Kwabena. "Music of Africa," Journal of Human Relations, Vol. 8, No. 3 (1960), pp. 730-738.

Nketia, J. H. Kwabena. African Music in Ghana. Evanston: Northwestern University Press, 1963.

Nketia, J.H. Kwabena, "The Problem of Meaning in African Music," Ethnolmusicology, Vol. 6, No. 1 (January, 1962), pp. 1-7.

SUGGESTED DISCOGRAPHY

A. AFRICAN MUSIC

The Music of Africa Series, ed. Hugh Tracy (order: African Music Society Msaha - Box 138, Roodespoort, Transvall, South Africa)

Strings - series #27
Mbira - series #28
Drums - series #29
Horns/Flute - series #30
Xylophones - series #31
Guitars - series #32

African Musical Instruments . . . . .ASCH recordings 8460

Michael Olatungi - DRUMS OF PASSION Columbia 8210
MORE DRUMS OF PASSION Columbia 2507
FLAMING DRUMS Columbia 8666

(contains many examples of acculturated and traditional styles, some "highlife," etc. record jackets give good explanations for selections to show desired aspect)

The Topoke People of the Congo . . . . Folkways 4477
Missa Luba (Congolese style Catholic Mass) . . . . . Philips 606
Music of the Rain Forest Pygmies . . . . Lyrachord LL 157
Fela Sowande, African Suite. . . . . London Records 426
Negro Folk Music of Africa and America . . . . . . Folkways 4500

B. AFRO-AMERICAN(TO POINT OUT CHARACTERISTIC IDIOMS DISCUSSED IN UNIT)

Leon Thomas,"Spirits Known and Unknown"(falsetto, yodel effects), Flying Dutchman 115

Edwin Hawkins Singers, "In My Father's House," Stereo 10001 (full of "hot"rhythms feeling as described by Waterman)

"O Happy Day"(call-and-response)
vocal style qualities apparent in solos

Urban Holiness Service (record insert very full of needed explanation), Folkways FR 8901

Mahalia Jackson,"Right Out of Church," Columbia 9813 (shows hot feeling and vocal timbre plus sliding improvisatory style call-and-response in certain numbers)

Sonny Terrry's Washboard Band, Folkways 2003 (features whoops, falsetto sounds, and the washboard, substitute for African scraper)

Recordings of drummers: Max Roach, Art Blakey, and Elvin Jones

Warren "Baby" Dodds (improvised drum solo), Folkways

Recordings of James Brown are good for showing shouting, humming, etc. among other basically African vocal qualities.

SIMPLE FORM FOR THE ANALYSIS OF MUSIC

Objectives:

1. To aid the student in the listening and analysis of music.
2. To familiarize the student with terminology important to expressing oneself about music.

Suggestions:

1. Begin by listening to a recording of a short musical work. After listening, involve the entire class in the analysis of the work using the outline.
2. Many different styles and types of music should be selected for analysis.
3. Individual students may later work alone in preparing analyses of musical works for classroom presentation.
4. The outline should be constantly referred to in approaching materials in the music units.

OUTLINE FOR ANALYSIS OF MUSIC

I. Medium
    - A. Voices or instruments or both
    - B. What kinds
    - C. How many, small or large ensembles, or orchestras

II. Rhythm
    - A. Prominence of rhythm
    - B. Simple or Complex
    - C. Rigid (fixed, recurrent patterns or flexible)
    - D. Tempo
        - 1. As a factor in general mood
            - a. slow (tragic, somber, heavy, bluesy, stately, magestic, etc.)
            - b. moderate (light, easy, groovy, jaunty, funky, bouncy, shuffling, etc.)
            - c. fast (gay, frivilous, swinging, joyous, exhuberent, etc.)

III. Melody

- A. Prominence of melodic element (does the piece depend upon the melody?)
- B. General qualities
  - 1. lyric or dramatic
- C. Dimensions
  - 1. vertical (narrow or wide range)
  - 2. horizontal (long, continuous or short motival fragments)
- D. Contour
  - 1. direction (ascending, descending, combinations of contour patterns)
- E. Ornamentation
  - 1. embellishment (trills, turns, etc.)

IV. Harmony

- A. Traditional, fundamental (triadic: root, 3rd, 5th)
- B. Extended harmony (based on triadic harmony), addiing of tones to the fundamental triad.
- C. Non-triadic harmony
- D. Very dissonant harmony
- E. Other: harmony not based on the diatonic scale (Eastern, etc.)

V. Texture

- A. Single line
- B. Two lines or more (contrapuntal)
- C. Chordal (familiar style, melody with accompaniment)
  - 1. sustained chord accompaniment
  - 2. repeated chords
- D. Imitation (call and response)
- E. Dynamics (loud, soft/growing loud or soft)
- F. Kaleidoscopic

VI. Orchestration (vocastration)

- A. Instruments assigned to melodic material and supporting matter
- B. Division of parts (doubling of parts)
- C. Special effects (unusual instruments, amplified sound, electronically produced sound, etc.)

VII. Text

- A. Language (source, style of text setting)

VIII. Miscellaneous

- A. Cliches, mannerisms (personal, ethnic, eclectic)
- B. (African, Latin, European, Eastern, etc.)
- C. Programmatic considerations (appropriate label or subtitle for piece)

D. Objective or subjective
E. Social context: sacred, secular (commercial, popular, nationalistic, functional in any other sense, art music)

BLACK SECULAR MUSIC IN AMERICA [1]

An Annotated Outline Of Its Development

Objective:

1. To expose the student to the history of Black secular music in America.

2. To enhance his understanding and appreciation of the musicians responsible for this wealth of music.

Materials:

1. Dickerson, Jackson State (a lecture demonstration), I.S.E., tape, May 4, 1971.

2. Interview with B. B. King, Fall 1970, side two of above tape.

3. Lectures and Demonstrations on Certain Aspects of the Development of African-American Music, Roger Dickerson, I.S.E., tapes #4 (side 2) and #5.

4. Recordings (tapes) of early or recent Black secular music.

Suggestions:

1. Begin by playing one of the above mentioned tapes. A classroom discussion should follow playing of the tape.

2. Remaining tapes may follow as needed.

3. The outline should be used as a reference to place important musicians and recordings of Black secular music in perspective.

References:

1. Eileen Southern, The Music of Black Americans: A History, New York: W. W. Norton & Co., Inc., 1971.

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[1] The editors are especially grateful to Mr. Ellis Marsalis, eminent jazz pianist and teacher, for his valuable assistance in the preparation of this outline.

2. LeRoi Jones, Blues People, New York: William Morrow & Co., 1963.
3. Bibliography, discography of music section.

I. BLACK SLAVE SONGS Began with the Arrival of African Slaves in America

   A. Pure African chants and litanies were sung in the fields of America. They were soon transformed, however, into a music containing a great number of Africanisms, but a music "foreign" to Africa.

   B. The sons and grandsons of the original African slaves make full reference to America in their chants and litanies, i.e., worksongs, spirituals, etc.

II. BLACK MINSTRELSY Plantation Songs, Coon Songs, Cake Walk

   A. Black minstrelsy florished throughout the slave era as private (and personal) organized presentations of many, many groups and individuals. It was a much used outlet for the Black expression, both among blacks and by blacks for whites.

   B. Unfortunately, not until the year 1865 did any of the many groups achieve international acclaim, i.e., The Georgia Minstrels, founded by George Hicks.

III. EARLY BLUES Developed as a Form in the First Quarter of the 19th Century

   A. Early blues was a form woven of the same stuff as worksongs, love songs, spirituals, etc.

   B. The form developed as a vehicle for expressing the individual mood of the moment. Easy Rider is an example.

IV. RAGTIME Late 19th Century--The Most Instrumental or Non-Vocal Music at This Point to Issue From Black Inspiration

   A. Syncopated rhythms were its chief characteristic.

   B. The style was a natural outgrowth of dance music practices among black folk.

   C. Scott Joplin (1868-1917), most outstanding composer. Famous works: Maple Leaf Rag, published 1899; Treemonisha, Opera in Three Acts, published in 1911.

V. COUNTRY BLUES Post Civil War

A. The emergence of the wandering blues singer who played from time to time for casual audiences.

B. Instrumental accompaniment was taken into greater consideration, i.e., guitar.

C. The emergence of the 12 bar blues: 3 line verse, each line approximately 4 bars long.

[William "Big Bill" Broonzy] (1893-1959) typifies early country blues prototypes.]

VI. EARLY JAZZ New Orleans, 1890's "Jazz" is a Reference to a Style or a Way of Playing Black Music

A. The convergence of two important tributaries: Ragtime and Blues.

B. Charles "Buddy" Bolden (1868-1931), cornetist credited with forming the first jazz band. His group, which was supposed to have been cornet, clarinet, trombone, violin, guitar, bass and drums, played a raw mixture of march, dance, blues, and early ragtime. Jazz.

C. Other important early jazz (pre-WWI) figures:

1. William "Bunk" Johnson, cornetist (1879-1949)
2. Ferdinand "Jelly Roll" Morton, pianist (1885-1942)
3. Joseph "King" Oliver, cornetist (1885-1938)

VII. BLUES The Development From the 1890's

A. Classic Blues (began about the same time as ragtime)

1. The professional blues singer appeared.
2. Blues no longer was a passionately felt avocation, but a way of making a living.
3. Formal entertainment.
4. Outstanding classic blues singers:
    a. Gertrude "Ma" Rainey (1886-1939)
    b. Huddie "Leadbelly" Leadbetter (1888-1949)
    c. "Blind" Lemon Jefferson (1897-1930)
    d. Mamie Smith, first Black singer to record the blues--1920
    e. Leroy Carr (1899-1934)
    f. Bessie Smith (1894-1937)

B. City Blues

1. While the classic blues singers were making records, theatre appearances, and national tours, another, more private, kind of blues appeared--city blues.

2. City blues grew up in the night life, after-hour joints, house rent parties, and speakeasies.

3. Like the country blues, it issued directly out of the lives of the people involved.

4. Outstanding singers:

    a. Leroy Carr
    b. Ida Cox
    c. Bertha "Chippie" Hill
    d. Trixie Smith
    e. Memphis Slim
    f. Lonnie Johnson (b. 1889)

5. Instrumental counterparts:

    a. Outstanding stride piano specialists:

        (1) Willie "the Lion" Smith (b. 1897)
        (2) Eubie Blake (b. 1883)
        (3) James P. Johnson (1891-1955)
        (4) Thomas "Fats" Waller (1904-1943)
        (5) Earl "Fatha" Hines (b. 1905)
        (6) Art Tatum (1910-1956)
        (7) Teddy Wilson (b. 1912)
        (8) Charles "Lucky" Roberts (1895-1968)

    b. Outstanding boogie-woogie specialists:

        (1) Jimmie "Paps" Yancey
        (2) Albert Ammons
        (3) Clarence "Pinetop" Smith
        (4) Pete Johnson
        (5) Meade Lux Lewis

VIII. JAZZ The Development from the 1920's

A. The great lady singers of the 1920's brought blues to a social and cultural significance.

B. The jazz people took over from there

C. Important jazz centers: New Orleans, Memphis, Kansas City, Chicago, New York.

1. 1920's

a. Outstanding jazz bands

(1) King Oliver's Creole Band (Chicago), first truly influential jazz band
(2) Freddie Keppard's Original Creoles (New Orleans)
(3) The Hot Five, Louis Armstrong (New Orleans--Chicago)

[The Original Dixieland Jazz Band, New Orleans, a non-black jazz group of significance]

b. Outstanding big jazz bands

(1) Fletcher Henderson (1898-1952), New York, organized the first big jazz band
(2) Jimme Lunceford (1902-1947), New York
(3) Bennie Moten (1894-1935), Kansas City
(4) Earl Hines (b. 1905)
(5) Edward "Duke" Ellington (b. 1899)
(6) William McKinney, McKinney's Cotton Pickers

[Bix Beiderbecke's Wolverines, a significant non-black group]

c. Important and influential arrangers (arrangers became important men in big band jazz)

(1) Fletcher Henderson
(2) Duke Ellington
(3) "Sy" Oliver (b. 1910)
(4) Ron Redman (1900-1964)

[The first black-owned record company, Black Swan Records, was founded by Harry Pace in the early 1920's. Ethel Waters, a star singer, made the company a success.]

2. 1930's "It don't mean a thing if it ain't got that swing," Black big bands had little to do with commercial swing--swing was a verb, not a noun, to them.

a. Outstanding big bands:

(1) Duke Ellington
(2) Jimmie Lunceford
(3) William "Chick" Webb (1907-1939), New York
(4) Cabal "Cab" Calloway (b. 1907), New York
(5) Erskine Hawkins (b. 1914)
(6) Don Redman

b. Big blues bands of the southwest; most of these bands began in the late 1920's but flourished in the 1930's.

(1) Bennie Moten's Band, Kansas City
(2) Walter Page's Blue Devils, Oklahoma City
(3) Charlie Greath's Band, St. Louis
(4) Troy Floyd, Texas

c. Outstanding instrumentalists/innovators

(1) Coleman Hawkins (1904-1969)
Tenor sax, featured with Henderson
(2) Leter "Prez" Young (1909-1959)
Tenor sax, featured with C. Basie
(3) Lionel Hampton (b. 1913)
vibraphone
(4) Johnny Hodges (1906-1970)
Alto sax, featured with Ellington
(5) Jimmy Blanton (192101942)
bass, featured with Ellington
(6) Charlie Christian (1919-1942)
guitar
(7) Teddy Wilson (b. 1912)
piano, featured with Goodman

[James Reese Europe's Clef Club and Tempo Club orchestras (1910) was typical of many Black orchestras that thrived in the North at the beginning of the century and was the first Black "dance band" to be recorded. Europe's Society Orchestra was largely responsible for introducing the cake walk and fox trot to America. At one concert, his 100-piece orchestra included 10 pianos and 47 mandolins.]

[Non-Black bands that mastered the swing idiom of big-band jazz with varying degrees of authenticity:

(1) Benny Goodman (b. 1909)
(2) Woody Herman (b. 1913)]

d. Outstanding singers

(1) Billie "Lady Day" Holiday (1915-1959)
(2) Ella Fitzgerald (b. 1918), featured with Chick Webb
(3) Helen Humes (b. 1913)
(4) Adelaide Hall (b. 1909)
(5) Maxine Sullivan (b. 1911)

e. Rhythm and Blues late 1930's, a popularization and commercialization of the older blues forms. It was an emotional sound music, i.e., the screaming saxophone, "honking contests," growling trumphets, and shouting singers. Rhythm and Blues later replaced the recording industry's label or category ("race" records) as a description of Black popular music.

(1) Singers
  (a) Jimmy Rushing (b. 1903)
  (b) "Big" Joe Turner (b. 1911)

(2) Honking/screaming saxophonist (Did not flourish until the 1940's)
  (a) Illinois Jacquet, Tenor sax (1921-)
  (b) Eddie "Lockjaw" Davis, Tenor sax (1921 -)
  (c) "Cootie" Williams, trumpet (b. 1908)

3. 1940's The emergence of Bebop. The young musicians began to think of themselves as serious musicians, artists, and not just "show business" performers.

a. Outstanding instrumentalists/innovators

(1) Charlie "Bird" Parker (1920-1955) Alto saxophonist who emerged as a giant among the innovators. His florid improvisational style had a profound impact on many different types of groups, as well as individuals:
  Album with small group - Roost LP 2210
  Album with big band and chorus - Mercury Clef 11100
  Album with strings - Verve MGV 8004
  Album with Afro-Cuban musicians - Verve MGV 8008
(2) Theodore "Fats" Navarro, trumpet (1923-1950)
(3) John Burkes "Dizzy" Gillespie, trumpet (b. 1917)

- (4) Kenny Clarke, drums (b. 1914)
- (5) Earl "Bud" Powell, piano (1924-1966)
- (6) Max Roach, drums (b. 1925)
- (7) Theolonius Monk, piano (b. 1910)

b. Outstanding small groups

- (1) Charlie Parker ensemble
- (2) Miles Davis ensemble
- (3) Max Roach ensemble
- (4) Edward "Sonny" Stitt ensemble (b. 1924)

c. Outstanding piano trios

- (1) Nat "King" Cole (1917-1965)
- (2) Earl "Bud" Powell
- (3) Theolonius Monk

d. Outstanding big bands

- (1) "Dizzy" Gillespie, The Gillespie band pioneered in using the fresh musical ideas employed in the small bands in a big band setting.
- (2) Billy Eckstine (b. 1914)
- (3) "Buddy" Johnson (b. 1915), one of the big blues bands

[Stan Kenton (b. 1912), a non-Black band of importance]

e. Outstanding singers

- (1) Billy Eckstine
- (2) Sara Vaughn (b. 1924)
- (3) Dinah Washington (b. 1924)
- (4) Lena Horne (b. 1917)
- (5) Nat "King" Cole
- (6) Louis Jordan (b. 1908) (narrative musical comedy)

4. 1950's Individualist: new directions. The emergence of Soul jazz. Musicians of the bebop era returned to the roots of Black music (church and gospel music, blues) as a source of reference and inspiration.

a. Outstanding soul jazz groups (the term "funky" became a treasured adjective which qualified the music).

- (1) Horace Silver Quintet (b. 1928)
- (2) Julian "Cannonball" Adderly Quintet

b. Individualist: new directions

   (1) John Lewis, piano (b. 1920), musical director of the Modern Jazz Quartet--a group making full use of European contrapuntal techniques in their improvisational style.
   (2) Oscar Peterson, piano (b. 1925), featured outstanding bassist/innovator Ray Brown
   (3) Errol Garner piano (b. 1921)
   (4) Theodore "Sonny" Rollins, Tenor sax (b. 1929)
   (5) Oscar Pettiford, bassist (1922-)
   (6) Clifford Brown, Max Roach Quintet, Inc.
   (7) Jimmie Smith, organist

c. Forerunners of the "avant garde" movement of the 1960's

   (1) Charlie Mingus, bassist (b. 1922)
   (2) Miles Davis Quintet (b. 1926)
   (3) Sun Ra, piano

d. Outstanding big bands of continuing influence

   (1) Count Basie
   (2) Duke Ellington

e. West Coast 1950's Los Angles emerged as a new city of importance, introducing "West Coast" jazz, featuring predominantly Non-Black players. The better Black players/innovators soon migrated to New York, i.e., Ornette Coleman, Charles Lloyd, Eric Dolphy, and Billy Higgins.

   (1) Big bands The increasing use of musicians in recording studios (the studio musician) altered the traditional big band as we knew it. Most of the big bands, 1950 on, are composed of studio musicians who rarely venture from their home base as the early big bands did.

      (a) Gerald Wilson, trumpeter, composer, arranger (b. 1918)

   (2) Outstanding small groups

      (a) Wardell Gray, tenor sax (1921-1955)
      (b) Chico Hamilton, drums (b. 1921)
      (c) Sonny Chriss, alto sax
      [a non-Black small group of importance was Paul Bley, piano]

(3) Outstanding piano trios
  - (a) Carl Perkins
  - (b) Hampton Hawes (b. 1928)
  - (c) Sonny Clarke (b. 1931)
  - (d) Gerald Wiggans

[a non-Black trio of importance was Andre Previns' trio]

(4) Outstanding singer

  - (a) Johnny Hartman

f. East Coast 1950's New York Emphasis was still on small groups. New big bands were to become more plentiful in the 1960's.

(1) Outstanding instrumentalists/innovators

  - (a) Hank Jones, piano (b. 1918)
  - (b) John Coltrane, tenor sax (1927-1967), featured with Miles Davis
  - (c) Milt Jackson, vibraphone (b. 1923), featured with the Modern Jazz Quartet
  - (d) "Philly" Joe Jones, drums (b. 1923)
  - (e) Theolonius Monk, piano

(2) Outstanding piano trios

  - (a) Oscar Peterson
  - (b) Billy Taylor (b. 1921)
  - (c) Phineas Newborn

(3) Outstanding arrangers (1950-1960's)

  - (a) John Lewis
  - (b) Quincy Jones (b. 1933)
  - (c) Benny Golson
  - (d) Oliver Nelson (b. 1932)

[Gil Evans, a non-Black arranger of importance]

(4) Outstanding singers

  - (a) Nina Simone (b. 1933)
  - (b) Carmen McCrae
  - (c) Joe Williams
  - (d) Miriam Makeba
  - (e) Odetta (a unique folk type singer)

["Rock and Roll" emerged. "Rhythm and Blues" was its source.]

(5) Outstanding blues singers (1950-1960's)

(a) Ray Charles (b. 1932)
(b) B.B. King
(c) "Fats" Domino
(d) Otis Redding
(e) Sam Cook
(f) Aretha Franklin (b. 1942)
(g) Lou Rawls
(h) James Brown
(i) Jimi Hendrix

[King Curtis, alto sax; outstanding blues instrumentalist]

5. 1960's The concept of "East" and "West" Coast jazz had just about faded away by the arrival of the 1960's and New York remained the main source of reference for musical activity.

a. Outstanding big bands (New York)

(1) Thad Jones - Mel Lewis
(2) Duke Pearson
(3) Clark Terry (b. 1920)
(4) Sun Ra (a leader of the "avant garde" of the 60's)

[Don Ellis, a non-Black band of importance, Los Angeles]

b. Small groups The "Avant Garde"-- a continuance in experimentation.

(1) Ornette Coleman, alto sax (b. 1930)
(2) Cecil Taylor, piano (b. 1933)
(3) John Coletrane Quartet
(4) Ellis Marsalis Quartet
(5) Pharoah Sanders
(6) Archie Shepp
(7) Charles Lloyd Quartet

c. Outstanding instrumentalists/innovators

(1) John Coltrane, tenor and soprano sax
(2) Elvin Jones, drums; featured with Coletrane
(3) McCoy Tyner, piano, featured with Coletrane

(4) Eric Dolphy, bass clarinet (1928-1964)
(5) Miles Davis, trumpet
(6) Ron Carter, bass; featured with Miles Davis
(7) Wayne Shorter, tenor sax; featured with Miles Davis
(8) Herbie Hancock, piano; featured with Miles Davis
(9) Don Cherry, trumpet; featured with Ornette Coleman
(10) Edward Blackwell, drums; featured with Ornette Coleman
(11) James Black, drums; featured with Ellis Marsalis
(12) Nathaniel Perrilliat, tenor sax; featured with Ellis Marsalis
(13) Yusef Lateef, reeds; featured with Cannonball Adderly

d. Outstanding singers

(1) Leon Thomas
(2) Nancy Wilson (b. 1937)
(3) Aretha Franklin (b..1942) (a special classic blues singer

IX. AFRO-AMERICAN COMPOSERS OF THE TWENTIETH CENTURY Formal composition: music lending itself to notation. "Roots divide and go deeper."

Many of these composers, in widening the localisms of their native music to a universal speech, have sought, in breaking the dialect, to reflect the characteristic folk spirit and preserve its unique flavor. Their compositions span the range of all the tranditional and modern mediums (i.e., songs, solo instruments, small ensembles, chorus, opera, symphonic orchestra, electronic music) in the Western world.

A. Two outstanding composers

1. William Grant Still (b. 1895)
The "Grandfather" of Afro-American composers. Most prolific. Famed for his Afro-American Symphony.

2. Howard Swanson (b. 1909)
Dean of Afro-American composers. Alain Locke observed: "Eventually the art music and the folk music of this country must be fused into a vital, superior form. Howard Swanson has begun this fusion. His universal appeal through technique rather than substance, his fusion of the folk spirt with traditional procedures, have brought him to an unprecedented eminence. But more must be done. Neither America nor the Negro can

be content to have a single exception, or even just a few exceptions, to the statement: 'Jazz is America's outstanding contribution to world music.'" 2.

B. Other Afro-American composers

1. Harry T. Bruleigh (1866-1949)
2. Robert Nathaniel Dett (1882-1943)
3. Edmund Jenkins
4. Clarence Cameron White (1880-1960)
5. John Work (1873-1925)
6. William Dawson (1899)
7. Florence Price (1888-1953)
8. Ulysses Kay (b. 1917)
9. Hale Smith (b. 1925)
10. George Walker (b. 1922)
11. Julia Perry (b. 1927)
12. Thomas J. Anderson (b. 1928)
13. Margaret Bonds (b. 1913)
14. Arthur Cunningham (b. 1923)

C. Afro-American composers born 1930's-1940's

1. David Baker (b. 1931)
2. Roger Dickerson (b. 1934)
3. Coleridge-Taylor Perkins (b. 1932)
4. Olly Wilson (b. 1937)
5. Noel DaCosta (b. 1930)
6. Frederick Charles Tillis (b. 1930)
7. William Fischer (b. 1935)
8. Stephen Chambers (b. 1940)
9. Wendell Logan (b. 1940)

NOTE: This outline, spanning the history of Black secular music in America has not attempted to list all persons responsible for its growth and development, but rather a substantial number of the outstanding individuals responsible for this music. There exist always unsung heroes.

FINDING AND MAKING MUSIC

It is commonplace to observe that music is all around--within and outside us, or that music is a way of perceiving sound and 'silence' ("it's all music"). It is perhaps less common to work through that observation in the classroom (possibly because it is easier to read about it in a book, or listen to a recording of sounds blessed by the critics).

A. Finding Music

You don't have to go far--only orient yourself. It's in the local churches, on campus, on the streets, on the radio. To "capture" it, you need ears and maybe a tape recorder.

B. Making Music

Materials: voice, hands, feet, perhaps a tambourine or flute or slide whistle, tape recorder.

Possible Exercises:

1. Leader points to someone to begin making a continuous or repeated sound--then to a second person to join in with another sound, and so on. Tape, and listen to the playback. How do the sounds fit together? Which sounds are rhythmic, which melodic or both (are all sounds both rhythmic and melodic)? What kind of feeling seems to be expressed? A second time through, the leader may become a veritable director/conductor, calling for new sounds, changes in volume, etc. Certain guidelines might be established, such as, "no words," and abrupt pause here and there, a soloist-chorus arrangement, etc.

2. Conversation collage: Get conversations started in pairs. The leader orchestrates these for tape by focusing the microphone on first one and then another of the pairs. Or, take one phase ("if I could tell you . . . I would") and form a composition from that.

3. Taping

   a. Make a one-minute tape of sounds without words--with a beginning, a middle, and an end.

   b. Record music on the outside--children's songs, church music, automobile sounds--whatever. In other words, assume a musical orientation towards naturally-occurring sound.

These exercises may seem simple, but they easily become as rich and complex as teachers and students are capable of making them. Complexity shouldn't necessarily be the standard, however. The objective should be to get beyond self-consciousness and external "standards" to the real music that is around and within us.

A RHYTHMIC SOUND EXPERIENCE IN MUSIC

Objectives:

1. To spark the perception of sound rhythms through an examination of an experimentation with African and Afro-American musical instruments.

2. To engage the students in group dynamics through improvisational techniques.

3. To enhance the students' understanding of polyrhythmic patterns of African music.

Materials:

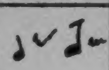
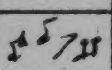
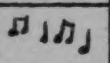
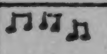
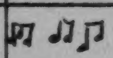
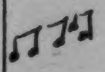
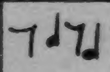
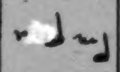
Triangle-striker, rattles, cowhorn with scraper, bongos, musical bamboo tubes, shakers, standing drum, washboard and stick, marakas. Other instruments may be used as African drum, marakas, drumbelt, finger piano, first guitar, second guitar, bongos.

Procedure:

Arrange instruments in attractive display on table and invite students to examine them and to "sound" them out. Allow sufficient time for this experimental examination. Solicit volunteers to participate in a music-making experience. (Assign each an instrument.)

Next, have students determine meter--4/4, 2/4, 3/4, etc. and suggest some symbols by which his instrument can be identified. Explain that this may be a musical note ♪, a wavy line 〰, a specific color mark (red, etc.), or whatever. Then have students assign a "sound" pattern for each instrument. allowing one sound for each beat. (Patterns will vary: 1 and 3, 2 and 4, 1, etc.)

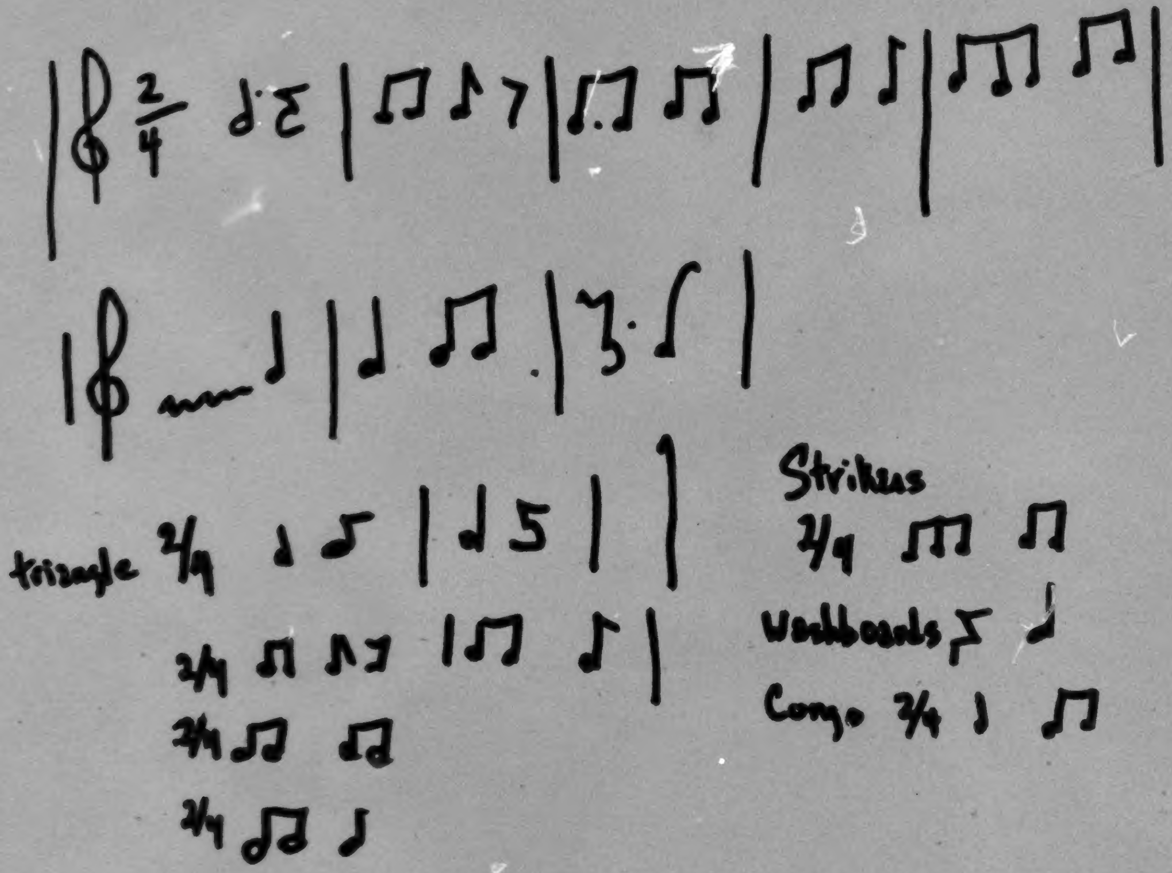
4/4

triangle-striker	rattles	cow-horn scraper	bongos	musical tubes	bamboo	Shakers	drum-Washboard	marakas
								

Vary sound patterns by adding more sounds per beat. Emphasize that you, the director (or a student director), will signal the entry and fade-out of each instrument. For the first trial performance, signal entrance of instruments progressively, according to seating arrangement. For the second performance, vary directional signals for entry. It is important that each individual perceive his rhythm from this polyrhythmic pattern. If a music major is present, have him or her to record on musical note paper.

Assignment and Evaluation:

Divide class into four groups of six students. Have each create a basic rhythmic pattern. Record.



The Making of a Hit

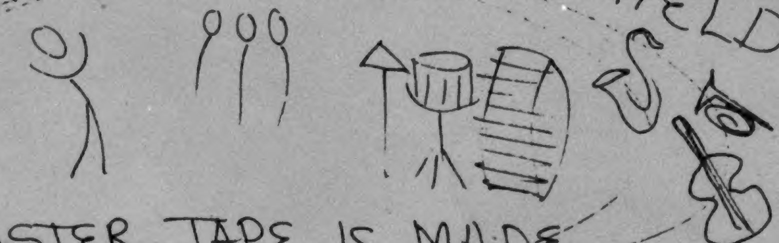
composer & arranger work out an idea

the A&R Man contacts the Artist and Manager

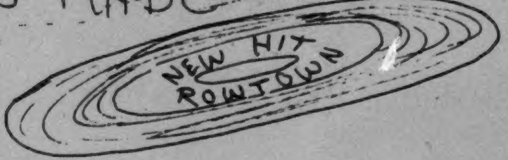
the lead sheet is sent to D.C.

the arranger works on the song

RECORDING SESSION IS HELD



MASTER TAPE IS MADE



S.H.

THE ANATOMY OF A HIT [3]

The average "man on the street" likes to hear a new, finger-poppin' tune on his radio or pouring from the outside loudspeaker of a record shop. If he likes it well enough, he eventually ends up buying it. But, I wonder how many of these people actually know how much goes into producing these eighty-nine cents discs of plastic which give them so much pleasure and enjoyment? Let's dissect a "hit" record one phase at a time.

Before a song is heard for the first time, there has to be a recording company willing to produce the tune. In every recording company, there is a hierarchy which can consist of many people or only a few, depending on the amount of capital invested. On the executive level, there is usually a president and one or more vice presidents. There will also be producers and managers. However, in smaller companies, the president, producer, and manager are all one in the same. On the technical level are the composers and/or arrangers, the A & R men, the artists and musicians, the road managers and the promotion men.

After the company has been formed, the business of making records is underway. Somewhere along the line, an idea for a song is born. This idea usually comes from one of the composers/arrangers. No two composers work alike. Some write the lyrics first,then the melody; others do just the opposite. Some composers write lyrics only and collaborate with an arranger for a melody. But, no matter how it's done, the two ingredients for a song are combined to create, hopefully, a winning recipe.

Now, we have a tune in the making and it sounds good! All we have to do now is fit this tune to the right artist. So, our new born idea is presented to the A & R man who listens to and carefully studies it to be certain that he matches it perfectly with the appropriate artist. This man has to know every phase of an artist's personality, his voice range, his style of phrasing and delivering a song, his preference to slow or upbeat tunes, and many other things. His choice of an artist could give this new song a long life on the national charts or it could kill it in its embryonic stage.

When the artist has been chosen the tune is presented to him and he tries it on for size. It's usually at this very early stage that flaws or imperfections are detected. It might be too slow or too fast, the key may be too high or too low, or maybe some of the lyrics need to be changed. After the song has been revised and approved, a lead sheet and a request for a copyright is sent to the Library of Congress in Washington, D.C., where the song is registered for the protection of all involved. This copyright will be valid for 28 years. Now the real work begins.

The arranger goes back to his drawing board to create the other components of his idea, namely, the orchestral and background arrangements. At this time, too, the musicians and background singers are selected for the recording session. When the arrangements have been completed, the musicians, lead singer, and background singers are scheduled for their respective rehearsals. These rehearsals are also learning sessions because, up to this time, the song has only been an idea on paper. Now it is beginning to take form and develop. Once the arrangements have been mastered, the recording begins.

Many people have their own ideas about how a recording session is conducted. They visualize a full orchestra, lead singer, and background chorus all gathered in a studio at one time. In some cases, it is done this way, such as in the case of live concerts that are recorded. However, in most instances, the recording process is broken up into several phases and separate sessions. The rhythm section (drums, guitars, basses, piano and organ) are usually taped at one session. Then, the horns are taped. At the next session, the lead singer is taped. The separate tracks are combined on one master tape which is sometimes used at an additional rehearsal for the background singers. During the next session, the background voices are taped, if strings are going to be added, they are called in at still another session. Once all the tracks have been completed, the technician mixes down the tape, making volume adjustments until he has a balanced sound. If any special effects are going to be added to the finished tape, such as echo or overdubbing, they are added in at this time. Our idea is on its way now.

If one were to sit in at a recording session, he might hear such things as: "This is going to be a dry one." "Make the next one wet." "Let's take it from the top again." "That was a good take." "Let's make this one the A side." "Take five!" All of these phrases are part of the interesting vocabulary of the recording industry.

With the recording now complete, our idea is ready to undergo the transition from tape to disc.

How are these yards and yards of magnetic tape converted to the compact plastic discs which are so much a part of everyday entertainment? How can the soulful excitement of a James Brown or Ray Charles concert be captured and preserved indefinitely on this small disc? Here's how:

The master tape from our recording session is fed through a cutting machine which is equipped with a wedged-shaped stylus (a cutting tool). The stylus is made of some hard material, such as a sapphire. As the tape is fed through the cutting machine, the magnetic impulses from the tape cause the stylus to vibrate. As it vibrates, it cuts a groove into a lacquer disc. The stylus is heated so that there will be no rough edges on the grooves. When the cutting is completed, the lacquer disc, which is called the "master," is cleaned and sprayed with silver. It is then electroplated with a metal called nickel. This electroplating causes a coating of nickel to form on the surface of the master. This coating is called the "mother." The mother is removed from the master, cleaned, sprayed with silver, and electroplated with nickel. This causes a coating to form on the surface of the mother, which is now a metal duplicate of the lacquer master. The coating, called a "stamper," is removed from the "mother" and secured in a hydraulic press along with a label and a "biscuit" (the flat plastic disc which will be the finished record). There are always two stampers, one for the "A" side of the record and one for the "B" side. The press is closed and the heat and pressure form the record. All excess plastic is trimmed away; the record is inspected, packaged and shipped.

Copies of the record are now ready for distribution. Copies are sent to the distributors in quarter deal, half deal,or whole deal quantities (325, 650, and 1300 respectively). There are usually 33 independent distributors for each recording company. Promotional copies are sent to radio stations on a non-bias basis so that the record can be played over the air. Each distributor is given 200 promotional copies to service radio stations in his area. They also supply the wholesale outlets, who, in turn, supply the retail outlets, such as local record shops, chain stores, and the one-stop record shops.

The promotion men now come into play. The recording industry has to be made aware of this new product. So, through advertising in magazines, tradepapers, bulletins, and promotional letters, other recording companies, artists, and booking agents are brought up-to-date on the happenings with our company. The general public gets wind of it through local disc jockey shows, juke boxes, and other sources. Sheet music is printed up and distributed to the music stores. If the return on investment begins to show in the record sales, the artist is booked for personal appearances outside of his city and later out of the state. As popularity mounts, he is engaged by a booking agent to go on what are known as promotional tours of either one-nighters or extended engagements at nightclubs throughout the country. At this time, the road manager steps into the picture. This is the man who sees to it that the artist doesn't have to worry about anything except giving a good performance. He makes all travel arrangements, handles all hotel accommodations, arranges to have all sound equipment and instruments for accompanying musicians either transported from home or provided by someone at their destination.

By now, the bread is usually rolling in pretty good. It is a well known fact that personal appearances can do more for increasing record sales than all the paper advertising put together. Think back on the number of records you have run out to buy after hearing them at a live concert the night before.

As record sales continue to skyrocket, our newborn idea is rapidly growing up to be a full grown hit! It is ranking high in the top ten of the radio station polls across the country; it has literally "leaped" to the top of all the national popularity charts; and is now being considered as award material. We are well on the way to a gold record; BMI has awarded us an award for excellence; and our sights are set on a Grammy award. Our song is rapidly climbing higher and higher and there isn't a cloud in sight.

CONCLUSION

We have now seen all of the components that go into making a record. We have investigated the "anatomy of a hit."

The Anatomy of a "Hit" Record

ROWTOWN RECORDING COMPANY

Executive Level

- President
- Vice-President
- Producer
- Manager

Technical Level

- Composer
- Arranger
- A+R Man
- Artist
- Musician

- Road Manager
- Promotion Man

Lyrics, Melody } combined

A&R Man, Artist + his manager } come together

Song } revised & improved

Lead sheet } sent to Washington

Arranger } selects musicians and background singers

Rehearsal } sessions scheduled rhythm sections ~ horns, lead singer are taped on separate tracks

Taping } separate sessions are taped on diff tracks

THE ANATOMY OF A "HIT"

GLOSSARY OF TERMS

Producer - coordinates the talents of the artist with the talent of writer and arranger.

Artist and Repertoire Man (A&R) - coordinates artist with best possible arrangements.

Promotion Man - creates excitement and generates sales for new product.

Manager - tries to promote his artist in every way that he can; chooses carefully only those offers and terms which will best promote his artist.

Booking Agent - sets up personal appearances and promotional tours.

Road Manager - travels with the artist and handles all travel arrangements and hotel accommodations.

"dry" - a practice run with music tracks, not to be recorded.

"wet" - a run through a tune which is recorded.

"take" - taped or recorded tune; an attempt to record a tune.

"side" - one tune.

"A" side - the side of a two-sided record which will be promoted first.

"take five" - instruction for musicians or singers to take a five minute break.

tracks - channels or divisions on a tape (ex. 4, 8, 12 track tape--with 12 track tape, there are 12 channels available for use).

"overdub" - recording sound-on-sound, thus one person is able to record over his own voice in harmony and give the effects of two voices.

lead sheet - a sheet containing the melody and/or lyrics of a song in musical manuscript form for copyrighting and other purposes.

master - the lacquer disc which is produced on the cutting machine from the magnetic impulses recorded on the tape.

mother - the nickel-plated coating which is removed from the master.

stamper - the nickel-plated coating which is removed from the mother and placed in a hydraulic press to press out the finished record.

biscuit - the flat plastic disc which is pressed to form the finished record.

SUGGESTIONS FOR USING "ANATOMY OF A HIT"

IN THE CLASSROOM

Mercedes L. Morris, "The Anatomy of a Hit," Part I Data, Vol. 5, No. 5, June 5, 1971, p. 2; Part II Data, Vol. 5, No. 6, June 19, 1971, p.2. (Data: A Semi-Monthly Amusement Guide, P. O. Box 51933, New Orleans, Louisiana 70150).

Inasmuch as recordings are constantly used in the classroom, it is believed that the article "Anatomy of a Hit" might well serve as a source of information on the making of a record. Following are some suggestions for using the article.

(1) After distributing and discussing* information from the article, the film ARETHA FRANKLIN, SOUL SINGER can be shown to the class. This film is an intimate portrait of Aretha Franklin in rehearsal, live performance, and informal conversations with friends and family. The scenes of Aretha Franklin in rehearsal and in live performance are especailly useful here. The film is available from:

ARETHA FRANKLIN, SOUL SINGER
A.B.C. News 25 min. color
$25.00 rental, $325.00 cost
MCGRAW HILL FILMS
330 West 42nd Street
New York, New York 10036

In addition, there are individuals from recording studios and radio stations who would be willing to visit and lecture on the manner in which a record is made and becomes a hit.

(2) Following a taping of an activity in which students are allowed to compose and direct their own music using musical instruments (miniature replicas, toys,can be used) and other items that can substitute, information from the article can be distributed and discussed. (Note: the lecturer--tape--in the above activity can be useful here.) Then, with previous preparations, students can dramatize each step of the composing, recording, and promotion of their "record"--that is, students will play the roles of composer, arranger, A&R man, musicians, promotion men, disc jockeys, etc. The culminating presentation of this activity would be a "personal appearance" of the "artists" playing their hit record. Depending on the size of the class, other parts, such as record sales, can be included.

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* The diagrams might be useful aids in the discussion.

NOTES FROM A PRESENTATION ON CONTEMPORARY MUSIC

The presentation began with some Contemporary music performed live, by myself and Larry Sandberg; we played two compositions of mine, "Memories of Eve," and "The Mind's Eye," and one composition of Larry's, entitled, "Soul Surgery." In contrast to the strident impact of electronic rock, the acoustic guitars, by their very nature, create an intimate and subtle musical experience which requires from an audience quiet attentiveness and emotional (rather than physical) participation.

We then played, "I am a Walrus" by the Beatles (from the album Magical Mystery Tour), a composition which is a creation of the studio, and cannot be performed live. This led to further discussion of modern rock, and its dependence upon multi-track recording techniques. "I am a Walrus" is a tape-collage of sounds, music, spoken words, etc., all superimposed upon one another; it exemplifies, in many respects, the state of modern rock in which the studio itself has become an instrument. This tune itself is witness to the fact that better, more creative, and more emotionally satisfying electronic music is coming out of the rock and pop fields than out of the 'serious' tradition. Modern classical music is on the move from a period of sterility to one of experimentation; for quite some time the musical establishment refused to accept and to incorporate the innovations and new musical instruments produced by the electronic age, thus putting itself more out of touch, and making itself less and less relevant to modern audiences. More recently, serious composers have turned to the electronic idiom (computerized and synthesized music, and mathematical formulas applied to musical composition) in an attempt to revitalize classical music and save it from sterility and death. It remains to be seen, however, whether classical electronic music will be successful in this attempt, since much of the music which has been produced is emotionally and aesthetically unsatisfying.

At this point, we played selections from a modern classical composition by Terry Riley, called "In C," which is in some ways a musical study of group psychology and behavior. While this piece is interesting as an application of mathematical principles (probability, etc.) to musical composition, it remains questionable whether or not it makes for good music--that is, whether it communicates anything to the audience, and whether it is emotionally and aesthetically satisfying.

We went on to a general discussion of the positive and negative effects of electronics upon modern music. The following is an outline of some of the points brought out during the discussion:

1. sensory overload: In our culture we are constantly being bombarded by music through the media (radio, TV), by muzak in restaurants, supermarkets, etc., so much so that music is relegated as background to other activities, or is used as a psychological soothant, a

means to obliterate feeling, or as an escape from introspection. This has brought about a cultural situation where, in order to catch people's attention, music (and other things) have to be strange, exotic, and bizarre. E.g., witness the use of electronic gimmickry in music to satisfy the demand for the new and the strange.

2. alienation of the performer from his own music making: The rock musician is dependent upon: (1) proximity of an electrical outlet; (2) studio-engineers-producers; and (3) equipment--amplifiers, speakers, electric instruments--and its proper functioning.

   In order for a rock band to produce its music, it must have large amounts of equipment on hand, and since this equipment is generally very expensive, this introduces certain economic factors into the picture. The fact that rock music is white music (played by white kids) may in some part be tied to economic factors, i.e., the large amount of money needed for equipment is more readily available to white musicians than to black. Discussion of this point also led to consideration of white exploitation of black musicians and to the question of why there has come about such a separation between rock and soul/rhythm and blues. In the early period of rock and roll, white singers consciously imitated black singers, but eventually there grew up a second generation of white singers who were, by large, independent of conscious ties to black music. There is not doubt that (given the power structure of the record industry and the attitude of those in power in the commercial music world) there has been considerable white exploitation of black artists; white imitators and popularizers have found it much easier to be recorded and to sell records than the black originators. This raises a number of issues, concerning the role of those people who control commercial tastes in the music field which might be further explored in the course.

We then went on to consider the positive effects of electronics:

1. Possibility for novelty, new sounds, and new musical techniques.
2. Availability of music . . . the impact that recordings, radio, tapes, TV, etc., have had in simply making music available to the general public.
3. The far reaching effects that modern multi-track recording studios have had upon the nature of modern music.

Revolutionary aspects of modern pop music:

1. Pop music has been revolutionary in extra-musical ways--that is, in terms of lyrics and their meaning, rather than in the development of revolutionary musical forms. Many rock lyrics are anti-establishment and reflect the new consciousness of the rock 'sub-culture'. The lyrics of modern rock (in contrast to "I love you, baby, oop shooby doo" lyrics of the fifties) are dealing with and speaking to the realities of contemporary life. There is a new freedom in rock lyrics in talking about sex (there may be parallels here to nudity and concern with sexual themes in film), and whereas Black music has always couched secuality in symbolic language, modern rock lyrics deal with sex in a very explicit way.

2. Modern rock lyrics reflect a political revolution, e.g., The Doors, "We want the World and We Want It Now!", The Rolling Stones, "Street Fighting Man," etc., Country Joe and the Fish's anti-war, and anti-LBJ songs, the biting satire of the Mothers of Invention, etc.

3. Inclusion of day to day material in pop lyrics attempt to affirm the humanity of common everyday man.

Suggested bibliography:

Keil, C., *Urban Blues* (University of Chicago).
Jones, LeRoe, *Blues People* (p.b., Morrow).
Austin, W., *Music in the Twentieth Century* (Norton).
Pleasants, Henry, *Serious Music and All That Jazz* (Simon & Schuster, 1969).
Stearns, Marshall, *The Story of Jazz* (Mentor, 1956).
Barzun, Jacques, *Music in American Life* (Indiana University Press, 1965).

TECHNIQUES OF MUSIC APPRECIATION

Objectives:

1. To enhance the student's understanding, interpretation, and appreciation of each work as an artistic expression of the cross-cultural human experience, unique in its medium, individual in its approach, yet reflective of its time.
2. To develop logical standards of critical judgments applicable to the process of analysis in which the relationships of structure and meaning are determined, and to foster articulation (oral and written) of those judgments.
3. To encourage the student's development of personal tastes which may or may not be dependent upon standards of critical judgment, but which are entirely subjective.
4. To provide the audio-experiences through which students may achieve the first three objectives, sensually and imaginatively.
5. To understand the terminology of each medium through direct experience with the situations to which the terms apply; to use the terminology accurately to describe what one feels.

Materials:

1. Copland, Aaron, What to Listen for in Music, rev. ed. (Mentor Book #MT692, $.75), New York: New American Library, 1957.

3. Grout, Donald J. History of Western Music, New York: W.W. Norton & Company, Inc., 1960.
4. Recordings and record player. (See suggestions below.)
5. Schwann Long Playing Record Catalogue, published monthly and available through local record dealer.

The initial task for this unit is to introduce the students to the concepts of color, form, rhythm, harmony, melody, and tempo in music. While it is true that "popular" music forms an important part of the student's everyday life, it is equally true that the role of an intent listener usually does not accompany his interest in music. His reaction is primarily to the rhythm which he often expresses through dancing; however, our purpose is to create an awareness of the whole structure that gives meaning to the music.

Perhaps the most logical beginning is with instrumental music, considering the idea of isolating and identifying the families of instruments as well as the individual instruments comprising each family; then moving to vocal recordings where the voices can also be isolated and identified. The following recordings can easily serve these purposes:

Prokofief, Peter and the Wolf (Cyril Ritchard, narrator).

Britten, The Young Person's Guide to the Orchestra. Both on Columbia #ML5183.

Sometimes the first reaction to Peter and the Wolf is that it is strictly for children, but this is not true, for adults who have learned to "listen" to music continue to enjoy it. If the students wish, they may write their own little dramas using the same instrumental voices. One would need to record only the sounds of the instruments by shutting off the microphone when the narrator is speaking, then playing the tape while the students read into another microphone on a second recorder.

The Young Person's Guide to the Orchestra should be played several times so that the students may follow the theses as well as the instruments. A guide from his score can be charted to follow the themes and the thirteen variations as well as the fugue section which will be helpful for the third or fourth listening by the students.

Note: If the class meets fifty minutes three times a week, it is strongly recommended that one class be scheduled for a lab period of one and one-half hours, or comparisons of recordings and art materials will be too difficult.

After working with the introductory recordings, it is suggested that the following instrumental recordings by played in any order except for the last one, which should be the Bizet Carmen Suite. Other choices can be substituted if one perfers; however, a variety should be provided.

Suggested Instrumental Recordings:

William Dawson, Negro Folk Symphony, Stokowski conducting, Decca "Gold Label Series."

Willaim Grant Still, Afro-American Symphony, Society for the Preservation of the American Musical Heritage, Inc.

Boston Pops, Fiedler conducting, Music from Million Dollar Shows ("My Fair Lady," "Camelot," "Sound of Music"), RCA #LSC2965.

Offenbach, Gaite Parisienne (ballet score performed by Danilova), Boston Pops, RCA Victor 1012.

Strauss Waltzes, Hans Von Graf's Strings, Diplomat 2200.

Louis Armstrong & Duke Ellington (some vocal included), Roulette Records, Album #R52074.

Gershwin, Rhapsody in Blue, Victor LPV 555.

Walter Carlos, Switched-On Bach, Columbia MS 7194 (Electronic).

Segovia Playing Bach Suite No. 3, Decca DL10043 (classical guitarist).

Julian Bream, J.S. Bach Lute Suite 1 & 2, RCA Victor LSC 2896 (Indian sitarist).

Moussorgsky, "Night on Bald Mountain," Russian Orchestral Masterpieces, Angel S 35951.

Julian Adderly, Accent on Africa (some vocal included), Capital ST 2987.

Verdi Spectacular (arias from operas), Camarata conducting Kingsway Symphony, London #LPC 21012.

MacNeil, Highland Bagpipes, London 91214.

Grenadier Guards, Sousa Marches, London 44103.

Howard Swanson, Concerto for Orchestra, Budapest Philharmonic Orchestra, Benjamin Steinburg conducting, Silhouettes In Courage, Inc., SIL-K5001.

Bizet, Carmen Suite, Munch conducting New Philharmonic Orchestra, London #LPC 21012.

Several ways of combining these selections are possible. One could juxtapose vocal recordings with the tunes from the Million Dollar Shows and look at the differences in one's response to the same tune as an instrumental arrangement and as a combination of instrumental and vocal. One could contrast the Von Graf's Strings arrangement of the waltzes with a full orchestral arrangement; he could add an arrangment of Bach played by a full orchestra and contrast with the electronic arrangement of Carlos, the classical guitarist, Segovia, and the sitarist, Bream; he could choose to juxtapose dances by using the ballet score, the waltzes, the "Dances from Prince Igor" (Russian Orchestral Masterpieces), Scottish dances, and contemporary dances. Let the possibilities be limited only by student interest.

From the instrumental recordings, one can move easily into vocal recordings accompanied by instrumental music; the two Carmen recordings are suggested here, for this is an opera which usually captures student attention. One could just as easily use vocal recordings of one of the musicals as a contrast to the Boston Pops recordings, or end with the Bach and introduce the vocal selections with Marion Anderson's Arias from Bach (Victor LCT-1111). We suggest that examples of the different solo voices be used first (soprano, tenor, etc.) and then the full chorus or choir (some a capella, others with instrumental accompaniment).

Suggested Vocal Recordings:

Bizet, Carmen (highlights), Leontyne Price, Corelli, Merrill, Vienna State Opera Chorus and Vienna Boys Choir, RCA Victor #LSC2843.

Delibes, "Bell Song" from Lakme and/or "Mad Scene" from Lucia di Lammermoor, Lily Pons, Columbia MM564.

Wagner, "Evening Star" from Tannhauser, John C. Thomas.

Mario Lanza, You Do Something To Me, RET Camden CAL 450.

Handel, Messiah (excerpts), Marian Anderson, Victor #M850.

Nina Simone, Silk and Soul, RCA Victor LSP-3837.

Yale Glee Club (album of folk songs and spirituals), Columbia C-79.

Don Cossacks, Songs from the Don, London 99423.

Sibelius, Finlandia, Mormon Tabernacle Choir, Columbia MS 6196.

Puccini, La Boheme, Moffo, Tucker, Costa, Merrill, Tozzi, and Rome Opera House Orchestra and Chorus, RCA Victor LSC 2655.

Rodgers & Hammerstein, South Pacific, RCA Victor LOC1032.

Aretha Franklin, Aretha in Paris, Atlantic SD8207.

As the teacher and students listen to the recordings, they should keep in mind the chapters in What to Listen for in Music relative to forms and structures. One should read and re-read these discussions and listen to what happens in the music so that the terminology becomes a meaningful way to describe what is heard and to isolate the things which evoke response in the mature listener. If one desires at this time to investigate the dance as a part of music, a couple of short films on ballet are available (see listing that follows); students might also be aware of the movie starring Vanessa Redgrave about the Loves of Isadore Duncan. Here again, assistance can be obtained from students and teachers who are themselves dancers. Or the dance may be introduced with the Prometheus Unit later. Note that music using the sonata form (sonatas, symphonies, etc.) has been ignored in the introductory unit for the simple reason that a separate unit later when listening skills are more highly developed would be preferable.

As an examination for this unit, one could ask the students to make columns for color, form, rhythm, harmony, melody, and tempo and to jot down notes about what they hear when they listen to the following:

> Ame Caline, Soul Coaxing(title song only), Raymond Leferve & Orchestra, 4 Corners FCS 4244.
>
> Wagner,"Liebestod" from Tristan und Isolde, Pickwick SPC 410.

Some students will reveal unusual perception about what they hear and will organize their ideas logically and skillfully. Others will have greater difficulty, but lab periods once a week will increase exposure to the new experience, and improvement in expression should follow increasing self-confidence.

FILMS: "Ballet Girl," (story of a young girl's becoming a ballerina)
23 minutes, rental $7.50, Brandon Films, Inc.
"Ballet Concert," (Ulanova), 55 minutes, rental $22.50
Brandon Films, Inc.
or/
"Golina Ulanova," 37 minutes, rental $27.50 (Brandon)

Note: address for Brandon Films may be found in listing of "Audio-Visual Materials Pertinent to the Humanities Course"

2

TWENTIETH CENTURY
CONTRASTING TRENDS IN MUSIC

A. Black Music: Jazz and Blues
B. Symphonic Forms Modified
C. Musicals, Operettas and Opera
D. Film Music
E. Student Participation: Song and Dance

Objectives:

1. To continue development of skills stated as objectives in Techniques of Music Appreciation.

2. To trace the development of jazz and blues, noting particularly the significant contributions of Black Americans to these forms.

3. To examine the modifications of Western symphonic forms in music by composers of the twentieth century.

4. To explore the forms of music known as opera, operetta, and musicals.

5. To note the relationship of music to the success of films.

6. To offer the students an opportunity to develop projects centering around their music, but using an approach which will demonstrate their understanding of its form and structure.

Materials:

1. Von de Bogart, Introduction to the Humanities, New York: Barnes & Noble, Inc., 1968.

2. Fleming, Thomas, Arts and Ideas, 3rd ed., New York: Holt, Rinehart & Winston, Inc., 1968.

3. Copland, Aaron, What to Listen for in Music, rev. ed., New York: New American Library, Inc., 1957.

4. Howard, John Tasker and James Lyons, Modern Music, New York: New American Library, Inc. (MP396, $.60).

5. Stearns, Marshall, The Story of Jazz, New York: New American Library, Inc. (MT478, $.75).

6. Cross, Milton, Stories of the Great Operas, New York: Washington Square Press (W588, $.60).

7. Black Heritage films from Holt, Rinehart & Winston, 1969.
   a. "History of Afro-American Music" (30 min., bl. and wh.)
   b. "Black Music in Transition" (30 min., bl. and wh.)

8. Recordings and sheet music. (See suggested list.)

A. BLACK MUSIC: JAZZ AND BLUES

As a prelude to this sub-unit, one may introduce the two films which give a brief history as follows:

Black Heritage: "History of Afro-American Music," Holt, Rinehart
Black Heritage: "Black Music in Transition" (1945-54)

Following the two films which are about thirty minutes each, one may launch directly into the playing of the records themselves without additional motivational methods--interest should be generated by the films. If one has only fifty minute class periods, he could use the first film with some of these records (play the remainder after the second film):

Negro Prison Camp Work Songs, Folkways 4475.
Negro Prison Songs (compiled by Lomaz), Tradition 1020.
Mahalia Jackson, Best Loved Hymns of Dr. King, Columbia CS 9686.
You'll Never Walk Alone, Harmony 11279.
Marion Anderson, Songs of Faith, Victor LCT 1111.
Bessie Smith, Story, 4 Columbia CL-855/856/857/858.
Ella Fitzgerald, There Are the Blues, Verve 64062.
Nina Simone, Sings the Blues, Victor LSP 3789.
Sheet Music for "St. Louis Blues," "Memphis Blues," "Basin St. Blues," "Alexander's Ragtime Band."
Adderly, "Cannonball," Accent on Africa, Capital ST-2987.
Gershwin, "Rhapsody in Blue," Victor LPV-555.
L. Armstrong and D. Ellington, Roulette Records, R52074.
Count Basie, April in Paris, Verve 68012.
Dave Brubeck, Anything Goes, Columbia CS 9402.
Cab Calloway, Blues, Vocalion (7) 3820.
Nat "King" Cole, Love is the Thing, Capital (S) W-824.
Al Hirt, Unforgetable, Victor LSP 3979.
Billie Holiday, Blues are Brewin', Decca 8701.
Jelly Roll Morton, I Thought I Heard, Victor LPV 559.
Charlie Parker, Yardbird, Pickwick S3054.
Otis Redding, Dock of the Bay, ATCO S 33 291.
John Coltrane, New Thing at Newport, Impulse (S) 94.
Benny Goodman, Greatest Hits, Columbia CS 9283.
Gene Krupa, Percussion King, Verve 68414.

Woody Herman, Jazz Swinger, Columbia CS 9352.
Jack Teagarden, Jack Teagarden, Verve 68495.
Dizzy Gillespie, For Musicians Only, Verve 68198.
Bix Beiderbecke, Great, Orpheum 104.
Story, 3 Columbia C1844/845/846.

Ask students to tape from their own records and the radio currently popular jazz and blues for presentation.

If one prefers, he may order from Folkways the following volumes on jazz:

Vol. 1.	The South, 2801
Vol. 2.	The Blues, 2802
Vol. 3.	New Orleans, 2803
Vol. 4.	Jazz Singers, 2804
Vol. 5.	Chicago #1, 2805.
Vol. 6.	Chicago #2, 2806.
Vol. 7.	New York, 1922-34, 2807
Vol. 8.	Big Bands Before 1935, 2808
Vol. 9.	Piano, 2809
Vol. 10.	Boogie Woogie, Jump & Kansas City, 2810
Vol. 11.	Addenda, 2811.

One may order from Cadet the following volumes on the blues: Vol. 1 through 5, Cadet 4026, 4027, 4034, 4042, and 4051.

If this sub-unit is used as a separate entity, one may use the Four Part Series "Search For a Black Past" in Life Magazine (last two November issues and first two December issues of 1968) in addition to the political essays cited in My End-of-the-Year Report for 1968-69. In this instance, one might prefer to ignore the non-black performers and concentrate upon a unit solely involving the Black Man in America. If this is the choice, the unit could include use of materials from New Negro Caravan, some novels by Toomer, Ellison, Wright, and Baldwin, dramas by Jones and Genet, and poetry from the anthology, American Negro Poetry as well as art by African and American Black men.

B. SYMPHONIC FORMS MODIFIED

Suggested Selections:

DeFalla, "Ritual Fire Dance"
Rimsky-Korsakov, "Flight of the Bumble Bee"
Khachaturian, "Sabre Dance"
Debussy, "Afternoon of a Faun," Ormandy conducting Philadephia Orchestra, Columbia ML5112.

Stravinsky, "Firebird Suite," (Carlo Guilini) Seraphim S-60022.
Stravinsky, "Rite of Spring," Nonesuch H71093.
Shostakovich, "Fifth Symphony," Columbia MS-6115.
Shostakovich, "Ninth Symphony," Moscow Philharmonic Symphony, Mel/Angel S40000.
Vaughn Williams, "Fantasia on Theme of Tallis."
Sibelius, "Finlandia" and others, Colubmis MS6196.
Grieg, "Peer Gynt Suites Nos. 1 & 2," Boston Pops, Victor LSC 2125.
Britten, "War Requiem," Op. 66 (1962), London Symphony, 2 London 1255.
Prokofief, "Classical Symphony in D, Op. 25," Toscanini conducting, Victor LM 9020.
Rachmaninoff,"Concert #1," Byron Janis Pianist, RCA Victor LM 2127.
R. Strauss, "Burleske," Byron Janis Pianist, RCA Victor LM 2127.
R. Strauss, "Don Juan" and "Salome," Bernstein conducting, Columbia MS 6822.
Bartok, "Music for Strings, Percussion & Celeste," RCA Victor LSC 2574.
Schoenberg, "Five Pieces for Orchestra," Craft & Columbia Symphony, Columbia CMS 6103.
Howard Swanson,"Concerto for Orchestra,"Budapest Philharmonic Orchestra, Benjamin Steinburg conducting, Silhouettes in Courage,Inc., SIL-K5001.
William Grant Still,"Afro-American Symphony,"Society for the Preservation of the American Musical Heritage, Inc.
William Dawson, "Negro Folk Symphony, Stokowski conducting, Decca "Gold Label Series."

NOTE: Check with the Music Department to see if recordings are available from which these can be taped; if not, probably a student from that department could play the music which could be taped for the classroom session.

C. OPERA, OPERETTAS AND MUSICALS

For a look at Operas, Operettas and musicals, the suggestions below are those of popular arias and songs which immediately come to mind when the opera or musical is mentioned. We do not suggest that they listen to the whole opera recording or musical soundtrack for this would be too tedious; instead, give enough background in order for the students to visualize what is going on as they listen to the music. Later, they might desire to write their own brief skits to be performed with short compositions as background.

Gershwin, "Porgy and Bess" (Lena Horne and Harry Belafonte), Victor LSO 1507.
Gilbert & Sullivan, "The Mikado" (D'Oyly Carte--excerpts), London 21010 (also "Pinafore" excerpts).
*Victor Herbert, "Babes in Toyland," ("March of the Toys"), Decca 8458.
"Naughty Marietta,"Capital T551.
*Rudolph Friml, "Rose Marie" ("Indian Love Call")
"Vagabond King" ("Only a Rose", Victor LSC 2509

*S. Romberg, "Maytime"("Will Your Remember?")
"Blossom Time" ("Song of Love" from Schubert's Symphony in B Minor).
*J. Kern, "Show Boat" (Vanguard C10023) starring Merrill, Munsel, and Stevens, Victor LM2008.

*Rodgers & Hammerstein,"Oklahoma", Decca 79017
"Carousel,"Command S-843
"South Pacific," Columbia OS2040
"Sound of Music," Victor LSOD 2005
*Loewe & Lerner, "Camelot," Columbia OS 2031
"My Fair Lady," Columbia OS 2015

*Note: Sheet music is readily available for songs from these works and it is suggested that these be taped from the piano or organ arrangements. If one can not do this himself, he can rely upon a student majoring in music to play them for him.

"Carmen Jones," Decca 9021
"Hello Dolly," Victor LOSD 1087

Bizet, "Carmen," (Price, et al.), RCA Victor LSC 2843.
Puccini, "Madam Butterfly" (Albanese & Melton), Victor LM 2054.
Wagner, "Liebstod," from Tristan und Isolde, Pickwick SPC410.
Gounod, "Faust," (Sutherland, Coreeli) London OSA 1433.
Saint-Saens,"Samson and Delilah"(Manaco & Stevens), Victor LSC 2309.
Mozart, "Don Giovanni" (Price, Nilsson, et al.), Victor LM/LSC 2847.
Rossini, "Barber of Seville" (Callas, Gobbi, et al.), Angel S35936.
Donizetti, "Lucia di Lammermour (Pons), Columbia MM 564;
or Callas, Tagliavini, Serafin, Angel S35831.
Verdi,"Aida"(Tebaldi, Stifnani, Del Monaco, et al.), Richmond 23037.
R. Strauss, "Der Rosenkavalier" (Crespin, Soderstrom, et al.), London 25905.

Consider the importance of music, lyrics, dialogue, costuming, lighting, set designing, acting, dancing, etc., for the total experience of these forms. Do the visual effects as combined with audio effects enhance our appreciation? What happens to the viewer and/or listener when his sensitivity to language, to sound, to the visual are offended? What ingredients determine a "professional" performance? How and why does an audience react differently to Bizet's Carmen and Carmen Jones? Is Nellie's reaction (South Pacific) similar to Madame Butterfly's? Compare the Guinevere in Camelot to Malory's Guinevere? to Tennyson's?

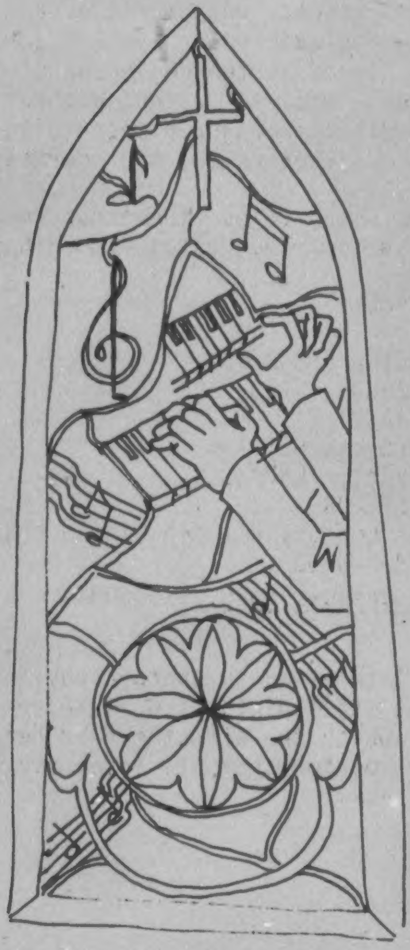
D. FILM MUSIC

One interesting aspect of music to which we are exposed frequently, but which we often are unconscious of its effect, is that of the music accompanying films and television dramas. Experiment first by taping the theme music which is played at the beginning of a program or at the end when cast of characters, etc. are given; without revealing the source, ask the students to write a paragraph describing the images which the music creates for them. Then reveal the sources as they are read.

Students may be asked to use themes or songs from films as background music for their own dramas. Suggested recordings are as follows:

Dr. Zhivago, MGM S-1E6ST
The Third Man
The Pink Panther, Victor LSP 2795
Cool Hand Luke, Dot 25833
Dirty Dozen, MGM S-4445ST
Goldfinger, United Artists 5117
Gone With the Wind, Victor LSP 3859
Peter Gunn, Victor LSP 2040
Zorba the Greek, 20th Century Fox S 4167 ($5.98)
Shaft, Enterprise ENS 2-5002
Sweet Sweetback's Baadasssss Song, STS-3001

Those who are interested in photography as a medium of expression might desire to shoot still pictures or make very brief movie shots about a single subject for which the effect can be heightened by taping recorded music or using "live" performances to tape, playing the tape as an accompanying sound track.



S.H.

BLACK CHRISTIAN CHURCH MUSIC IN AMERICA

The Black Christian church in America has preserved and kept alive a great body of spiritual songs and hymns that were sacred to our fathers. From the chants of slaves, to spirituals, to gospels, the soul penetrating strains of black sacred music in America have played in inestimable role of importance in the lives of blacks. This music was and is today a major source of strength. Its continuity and development contains an accurate record of thoughts, emotions, and aspirations of blacks on these shores. It is said, "Had every spiritual been preserved, a complete story of every emotion of Black Americans would be available." This great body of music imparting its truths has circled the world,-as its secular counterpart-and captured men, many men, near and far.

The outline below is a view of the scope and development of Black sacred music in America and should be used with the I.S.E. Tape, Black Christian Music, prepared by Edwin B. Hogan.

Additional reference: Interview with Reverend James Cleveland - reverse side of Above Tape.

I. Background - Early Stages

   A. 1619 - Blacks on American shores
   B. American Blacks influenced by multi-cultures

II. Black Music - Art 1875-1920

   A. Developmental stages
      1. Early
      2. Middle
      3. Now

III. Black Church Music - Types

   A. Spiritual
   B. Metrical hymns
   C. Hymns
   D. Gospel
   E. Now Gospel (Rock)

BLACK CHURCH MUSIC EMPHASIS

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FUNERAL MUSIC

This unit was designed to acquaint students with different types of funeral music, and to point up one of the social uses of music. This unit can be used in the presentation of Man as a Hero or Man and the Social Uses of Music.

The teacher may introduce the musical selections by first appealing to the students' artistic bent. Everyone has the propensity to comment on what he perceives. You can provide a stimulating discussion by asking students to compare and contrast works that are similar and dissimilar. Ask students to write their reactions in essay style for further discussion. From this experience, you can guide students into a discussion on color, form, style, and tonality. You may refer to the unit on Color and Form,1968 for further information.

Another approach to the study of funeral music may be to guide students into a discussion on the interpretation of death according to Christianity, Buddhism, Hinduism, and Islam. The religious philosophy has a definite influence upon the type of music that is composed and performed.

The teacher may also use a poem or essay on death to enhance the musical presentation. The students may be asked to read Songs for the Dead, I, II, and III from African Heritage by Jacob Drachler, pages 61 and 62.

The following musical works have been selected for this unit:

Funeral March, from Sonata in $B^{\flat}$ Minor, Opus 58, by Chopin,
Funeral Folk Mass, by the Mitchells, and
Requiem Mass, by Mozart.

Chopin's Funeral March is in three-part form with the A section in the minor mode and the B section in the major mode. The B section returns to the A section in the form of recapitulation. You may label this form as ABA or AABA, which is also the general pattern for sonata form. Sonata form is usually the design of the first movement of a symphony. This form is typical of the classical symphony. The teacher may ask students to discuss rhythm, melody, harmony, timbre (tone quality or color), texture, and tonality as used by Chopin in his Funeral March in $B^{\flat}$ Minor, (B-Flat Minor). The A section is in B-Flat Minor, and the B section is in D-Flat Major. The texture is homophonic.

The Funeral Folk Mass was written by an Episcopal rector and his wife, the Reverend Ron Mitchell and Caroline Mitchell. I suggest that the teacher ask students to compare and contrast the color, form, texture, style, and tonality of the Agnus Dei, and Kyrie Eleison parts of the Funeral Folk Mass with Mozart's Requiem. After this experience, both funeral masses should be played in their entirety for further discussion. The teacher can continue this activity by asking students to compare the Kyrie Eleison of the Mozart Requiem with And With His Stripes We Are Healed, a polyphonic chorus from Handel's Messiah. One of the subjects of the double fugue in the Kyrie Eleison part of Mozart's Requiem seems to have been inspired by Handel's polyphonic chorus. The Funeral Folk Mass by the Mitchells is homophonic in texture, and Mozart's Requiem is homophonic and polyphonic structurally. Another arrangement for the discussion of musical concepts is as follows: Rhythm and Melody, Polyphony and Harmony, Monophony and Harmony, Homophony and Harmony, and Form.

The Requiem Mass by Mozart is considered as a crowning achievement in the history of classical orchestrated church music. Tragically, it remained unfinished. The principal role is assigned to the voices with the orchestra lending its support with intermittent thematic participation.

Count von Walsegg commissioned Mozart to write the Requiem Mass. At the time and during the composition of the Requiem, Mozart's health was deteriorating. He felt that he was composing his own funeral mass. Mozart expired before the work was finished, and his widow besought Sussmayer, Mozart's pupil, who completed the instrumentation and added three movements.

Questions and Topics for Discussion:

1. What is a wake?
2. What is a funeral fiesta?
3. Discuss the significance of funerals in Dahomey.
4. Discuss a funeral in New Orleans during the 1920's.
5. List and discuss ten social uses of music.
6. Describe the major and minor modes.
7. Are some symphonies philosophic in scope and meaning?
8. Name and discuss the parts of a Requiem Mass.
9. Discuss the parts and style of a musical Mass.
10. Are all masses that have been composed suitable for liturgical use?

Biographical Study:

Chopin, Mozart, Reverand Ron Mitchell, William Dawson, Mahalia Jackson, Dvorak, Tschaikowsky, Mendelssohn, Beethoven, Walter Gropius, John F. Kennedy, Robert Kennedy, Martin Luther King, Gandhi, Nehru, Malcolm X, Manzoni, Verdi.

Vocabulary:

agnosticism
art music
art song
atheism
chant
composed folk song
corpse
cremation
crypt
dirge
elegy
folk song

funeral
homophonic
hymn
infidel
interment
lugubrious
Mass
mausoleum
monophonic
polyphonic
ragtime
requiem
Requiem
sepulcher
spiritual
sonata form
symphony
wake

Selected Funeral Music:

Chopin, Funeral March (from Sonata in B-Flat Minor, Opus 58, Artur Rubinstein, RCA Victor, LDS-2554).

Mitchell, Rev. Ron, Funeral Folk Mass (E.E.L. Church Record, Ltd., 22 East Huron Street, Chicago, Illinois 60611).

Mozart, Requiem Mass (KV626 Berlin Philharmonic Orchestra, Deetsche Grammaphon Gesellschaft, #138767 SLM).

Other Funeral Music:

Hymns: Come Ye Disconsolate
Flee As a Bird to the Mountains
Nearer My God to Thee

Spirituals: Precious Lord
There is a Balm in Gilead
Swing Low Sweet Chariot

Ragtime Version of
Spiritual Hymns: Ain't Gonna Study War No More
Didn't He Ramble
When the Saints Go Marching Home

Vocal Solos: Goin' Home by Dvorak
The Lord's Prayer by Charles Malotte

Discography (Funeral Music):

Barber, Samuel, Adagio for Strings, Cap, P-8245.

Beethoven, Third Movement of Sonata for Piano, Opus 26 (Marcia funebre sulla morte d'un Eroe), Lon 6366.

Beethoven, Second Movement of the Third Symphony (Erocia), Funeral March, Col. ML-5666.

Berlioz, Requiem Mass, D2-Vic. LDS-6077 (not for liturgical use).

Brahms, The German Requiem, Col. M2 L-286 (not for liturgical use).

Britten, War Requiem, 2-Lon. 1255 (not for liturgical use).

Dvorak, Requiem, Opus 89, Record 2, DGG138026/7.

Dvorak, Symphony No. 5 in E-Minor, Lon. 21025.

Mendelssohn, Funeral March in E-Minor, for piano, Ang. 35428.

Tchaikovsky, Symphony in E-Minor (Pathetique), Vic. LM-2901.

Verdi, Requiem Mass on the Death of Manzoni, 2-Col. M2S-707.

* * * *

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Smith, Huston, The Religions of Man, P21, Perennial Library, $.95, Harper and Row Publishers, Inc., 49 East 33rd Street, New York, New York 10016.

Stearns, Marshall W., The Story of Jazz, Mentor Books, MJ863, $.95, The New American Library, Inc., P.O. Box 1487, Church Street Station, New York, New York 10008.

Work, J. W., American Negro Songs and Spirituals, Publishers Central Bureau, 33-20 Hunters Point Avenue, New York, New York 11101 ($2.98).

BLACK AMERICAN FOLKSONGS AND SPIRITUALS

When it was suggested that the noted Anthropologist, Richard Waterman read a paper before the American Folklore Society in 1960 concerning the African background in Black American music, his "initial distaste" was reflected in his title: "On Flogging a Dead Horse: Lessons Learned from the Africanisms Controversy." Having long been recognized for his many years of research and authoritative publications on this subject, it is understandable that he would feel somewhat disturbed to discover members of Academia and research-oriented scholars still unaware or refusing to accept the fact that the long-waged war on African musical retentions by way of New World slaves is over; especially has this been true since the forties when so much documented literature on the subject was written, including the more technical-oriented studies by Music Scholars, who, with their greater knowledge about the characteristics of African music, can provide a comparative basis for the evaluations already noted by non-musicians. And while this unit is primarily concerned with the spirituals as a major historical source of slave history, the student should be aware of the many years of controversy concerning their origin since much of the argument was based on a racist attitude of Black Inferiority.

Richard Wallashek, a highly respected German Musicologist, wrote in his book Primitive Music (1893) that the Negro Spirituals were "mere imitation" of European compositions, "very much over-rated," and "ignorantly borrowed," thereby providing those White American Music critics with the needed ammunition to wage an academic attack on these songs. There was a rising resentment against the Spirituals around this time as they were getting a great deal of praise from Europeans (since the tours of the Fisk Jublilee Singers from 1871),and especially since in that same year the renown Bohemian composer, Anton Dvorak, in a statement issued before the New York premiere of his New World Symphony was quoted to have said this of the plantation melodies:

> Those beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. In the Negro melodies of America, I discover all that is needed for a great and noble school of music.

In a later article published in Century Magazine (February, 1895), he said "The so-called plantation songs are indeed the most striking and appealing melodies that have been found on this side of the water." While it is true that the first collection of slave songs was published by three White Americans, an exceptional achievement for its time, they wrote of the creators of the songs as "half-barbarous people" in the preface to the collection, showing that like most "liberal northern abolitionists" or religious helpers in the Freedman's Bureau, they were still helping to create a stereotype by presenting slave songs as being from "humble, God-fearing simple folk." Therefore, one can readily see why Dvorak's advocation of these slave melodies as a foundation of a serious school of music to be developed in America was scarcely acceptable or appreciated by the dominant culture.

See: William Ware, Charles Ware, and Lucy McKim Garrison, Slave Songs of the United States.

Franz Boas gave further aid to those challenging the authenticity of the slave songs as original with distinct Africanisms when as the then leading American Anthropologist he published an article stating that "There had been absolutely no cultural carry-over from Africa to America," adding further that "Negro culture is American and no more; that it reflects the effects of slavery and oppression, but not Africa." ("Industries of the African Negro," Southern Workman, April, 1909.)

In 1914, Henry E. Krehbiel published the first authoritative book on the subject of the spiritual and its African antecedents (see reading list) which introduced the first real arguments to Wallahek's earlier thesis. This was followed in 1925 by Nicholas J. Ballanta-Taylor's Saint Helena Island Spirituals which explained the kinship of spirituals more convincingly than Krehbiel, since as a native African he could conclusively establish the similarities in the rhythmic and melodic aspect of the songs.

However, Newman I. White started another series of attacks on the claim to Africanisms in his American Negro Folk Songs (1928) saying that a large number of them were to be found in White revival hymns and spirituals. He even asserted that slave-holders had fashioned some songs for their slaves so that they might work better. Considering that one of the most apparent features of the spirituals is spontaneity and that many are full of imagery about slavery, this is highly improbable. As John Work has pointed out in the preface of his American Negro Songs, how does White account for such songs which are very numerous: "Steal Away," "Nobody Knows the Trouble I Seen," "Before I'd Be a Slave I'd Be Buried in My Grave," "Nobody Know Who I Am," "I'm A Rolling Through an Unfriendly World," "Didn't My Lord Deliver Daniel?" "Many Thousand Gone," "Children We Shall Be Free," "My Way Is Cloudy," "Walk Together Children, Don't You Get Weary," and others of obvious anti-slavery sentiment.

Guy B. Johnson in his Folk Culture on St. Helena Islands (1930) and George Pullen Jackson's White Spirituals of the Southern Uplands (1934) continued the Newman White theory of disproving the Africanism by looking for melodic and rhythmic similarities with the White revival hymns, since some slaves did participate in the religious "happenings" of the Great Awakenings in America. Nevertheless, even here Alan Lomax states that "no amount of scholarly analyses and discussion can ever make a Negro spiritual sound like a White spiritual." James Weldon Johnson, whose main contention was that the spirituals were absolutely original with the slaves, feeling that those critics who would deny it "were of a prejudicial attitude and unwilling to concede the creators of so much pure beauty to a people they wish to feel is absolutely inferior," then adds further that "if ignorant Negroes evolved such as 'Deep River,' 'Steal Away to Jesus,' 'I Couldn't Hear Nobody Pray,' and 'Father Abraham,' by listening to their masters sing gospel hymns, it does not detract from their achievement but magnifies it." Johnson's estimate of the Spiritual had long been known since in 1908 his celebrated poem "I Black and Unknown Bard" had paid homage to the slaves as creators of this music in the Century Magazine.

In an encyclopedia article on the "Negro Spirituals," the famed Black composer, R. Nathanial Dett said:

> The beauty and value of the Negro Spirituals were not fully recognized until the Fisk Jubilee Singers returned to America around 1880 after a tour of Europe where they featured these songs. When they returned with unheard of honors and the endorsements of music critics of the Old World, and above all, with money, America suddenly awakened to the fact that here within her own borders was an indigenous, unique and unexploited art treasure.

Dett's four-volume collections of Negro Spirituals, besides being of musical value, are invaluable since they contain essays on the history and philosophy of the songs.

Whatever arguments are given about the musical aspects of the religious slave songs, there is no doubt that they reveal much about his tragic slave existence, as noted in the spiritual, "I've Been Buked and I've Been Scorned."

ABOUT THE SPIRITUALS AS SLAVE DOCUMENTS

Thre is a large number of intact stereotypes about Afro-Americans during slavery than in any other area of American history. Besides setting up negative myths about the personality of Afro-Americans (many still in existence), the music and religion was neglected by historians. They even continued to write that "one of the greatest difficulties in arriving at a judgment of slavery results from the fact that slaves rarely ever wrote letters or kept diaries," they neglected to take into account the large amount of Black literature prior to 1900, the over 6000 Slave narratives at the Library of Congre-s or other writtings by Black preachers, etc. No wonder then, that Blacks have been saddled with so many false images concerning slave thought and behaviour. An examination of their folklore and folksongs shows them to be an amalgam of Africanisms and New World elements which helped them endure. What men called "Negro dialect" stemmed from his creativity, not stupidity. The slave language was rich. It was Sterling Brown's theory that:

> Their spirituals were the best expression of the slaves deepest thoughts and yearnings, and speak with convincing finality against the legend of contented slavery. (Phylon, 1953)

Even some White writers recognized this "contented happy darkie myth". As Theodore Weld wrote:

> Slaves sometimes sing, and so do convicts in jails under sentence, and both for the same reason. Their singing proves that they want to be happy, not that they are. It is the 'means' that they use to make themselves happy, not the evidence that they are already. Sometimes, doubtless, the excitement of songs whelms their misery in momentary oblivion. He who argues from this that they have no conscious misery to forget know little of human nature as of slavery.
>
> American Slavery As It Is: Testimony of a Thousand Witnesses, 1839.

Dr. Howard Thurman, the famous Black Theologian, delivered a speech at Harvard University in April, 1947, in which he spoke about "Negro Spirituals as Speaking of Life and Death," because:

> . . . in many ways they are the voice, sometimes strident, sometimes muted and weary, of a people for whom the cup of suffering overflowed in haughting overtones of majesty, beauty and power.

Thurman then describes the difference of slaves toward death -- contact for Africans and their American offsprings meant immediate, inescapable and dramatic contact with death as they washed the body of their deceased, took care of the clothing, built the coffin, let the body remain in the home for watch and having seen the dying grasp for his last breath, it is not strange for them to feel thus in a song:

> "I want to die easy when I die."

Death was also regarded as a complete release from bondage. Life was regarded as an experience of evil, frustration, of despair, thus songs like this are common:

> Let us Cheer the Weary Traveler
> Sometimes I Feel like a Motherless Child
> Nobody Knows the Trouble I See
> I've Got To Walk This Lonesom Valley
> I Couldn't Hear Nobody Pray.

Sometimes in these songs we hear slaves relating to West African deities with such intimacy and argumentation as:

> When I get to Heaven, gwine be at ease,
> Me and my God gonna do as we please
>
> Gonna chatter with the Father, argue with the Son,
> Tell um 'bout the world I just come from.

One can summarize religious songs of slaves as the merging of African song and Protestant hymns with certain functions:

1. religious statements of optimism and hope;
2. reflection of their innermost feelings concerning life and death;
3. code messages for Underground railroad;
4. as a means of protest and social comment.

The major source for spirituals comes from the Old and New Testaments, World of Nature, and personal experiences, and they were orally transmitted, having no composer or poet.

The Old Testament furnished much of the imagery and ideas. The Jewish concept as stated in their records made a profound impression on the people and the "Go Down Moses" was similar in concept of the Jews deliverance from bondage. In this case Egypt could represent the south; "Pharoah", the slaveholder; "Moses," leader to freedom; "Promised Land," freedom. Other favored New Testament personages were: Noah, Joshua, Job and Samson. According to Vincent Harding, Black Radicalism in America (still unpublished, quoted in Stucky), the spiritual Samson probably contained more (for some slaves) than mere Biblical implications. Some may have meant tearing down the slave institution:

> He said 'n' if I had 'my way,' (repeat three times)
> I'd tear the buildin' down.

Both Harriet Tubman and Frederick Douglas have left writings showing that some spirituals had double meanings. The spiritual was used by Harriet Tubman in her underground campaigns, probably because it was successfully used by her in escaping from her master on a Maryland plantation, conveying knowledge of her flight to other slaves by singing:

> I'm sorry I'm gwine to leave you
> Farewell, Oh Farewell
> But I'll meet you in the morning
> Farewell, Oh Farewell.

The spirtiual as a means of communication was a definite part of each of Harriet Tubman's campaigns, employed usually when the situation was most dangerous. (See: Conrad, Harriet Tubman, Chapter VIII.)

It is interesting how many times slaves refer to the "Jordan River." They probably pictured themselves standing on the banks of the symbolic river. "Deep River," "Wasn't That a Wide River," "Roll, Jordon, Roll," "Stand Still Jordan," and "You Must Have That True Religion."

Few spirituals have to do with the nativity of Christ. James Weldon Johnson and Howard Thurman felt it may be because Christmas day was not the same for some slaves since in teaching them scriptures many masters felt it unwise to learn about the significance of this birth to the poor and captured. As a boy, Howard Thurman said it was his responsibility to read the Bible to his grandmother, an ex-slave, and she never let him read any letters to Paul for she remembered white ministers preaching the verse "slaves, be obedient to your masters." So the few exceptions from the nativity were: "Rise Up Shepherd and Follow."

Perhaps the most famous Resurrection song is: "An' De Lord Shall Bear My Spirit Home."

Songs had different meanings for different slaves, memories related to them. For example, W. C. Handy, in his Father of the Blues, tells how his father would always cry whenever the following spiritual was sung: "March Along, I'll See You On the Judgment Day," since it was what the slaves sung when his own brother, who had been considered a militant slave, was sold by the "white folks" and was never heard of again.

Songs of protest and double meaning were noted in such spirituals as:

Steal Waay to Jesus
Babylon is Falling
Didn't My Lord Deliver Daniel
We'll Stand the Storm
Good News, the Chariot's Coming.

From these above titles and the real underlying meaning, we can assume that all spirituals were not the "you-may-talk-all-the-world-but-give-me-Jesus-type-songs."

As might be expected with the Civil War and hints of the expected freedom, the slaves would begin to sing spirituals that reflected this and thus, be recounting what he would finally be freed from: The slave songs which Thomas Wentworth Higginson heard when he served as commander for the First South Carolina Volunteers, recruited from freed slaves reveal much about slave life. Higginson recorded the text of 36 songs in The Atlantic Monthly (1867). "We'll Soon Be Free" and "Many Thousand Gone" were sung with redoubled emphasis.

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American Musicological Society Journal
Journal of the American Folklore Society

Musical Quarterly
Ethnomusicology
International Folk Music Council
Southern Folklore Quarterly
Social Science and Humanities Index
Music Index

Students should also check the bibliographical aids given by Eileen Southern at the end of her book for each chapter. Also the following yearbooks, etc., for information about individual composers who are very important in the post-emancipation spiritual developments:

Negro Year Book (various years)
Who's Who in Colored America
ASCAP Directory
Who's Who of the Colored Race
Negro Handbook

DISCOGRAPHY: Very Accessible (Suggestions)

Songs of the American Negro Slave	Folkways FH 5252
Fisk Jubliee Singers	Folkways
The Tuskegee Institute Choir Petite Bazaar, P. O. Box 1052, Tuskegee Institute, Alabama	Westminister 9633
The Ordering of Moses Office of Planning & Development, Talladega College, Talladega, Alabama	Delt

Also Spirituals recorded by Artists such as:

Marion Anderson
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MUSIC OF THE HARLEM RENAISSANCE AND THE EVOLUTION OF JAZZ

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This is quite a good book, and is now available in paperback, written by the well-known French music scholar and critic; the book suffers from some of the author's prejudices, nonetheless it offers much information, and there are particularly good chapters on Louis Armstrong and other major figures in jazz's early period.

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This book is not good, but interesting in that it gives a real sense of the excitement of Harlem during the 1920's and 1930's from first-hand account.

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General

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History of Jazz: New York Scene, 1914-1945, RBF 3.
*History of Jazz (11 Vols.) Folkways 2801-2811.

Country Blues (guitarist-singer)

*Robert Johnson, Columbia CL 1654.
Son House, on Verve, Delmark & Vanguard.
Fred McDowell, on Folkways, Delmark.

Southwest

Blind Lemon Jefferson, on Riverside, Biograph.
Charlie Patton, on Origin Jazz Library.
Huddie Ledbetter (Leadbelly), on Folkways, Stinson.

Eastern Seaboard

Elizabeth Cotton, on Folkways.
Rev. Gary Davis, on Prestige.

Contemporary Chicago and Memphis

Chicago: The Blues Today, Vanguard.
B.B. King, "Live at the Regal," ABC S-509.

Classical Blues Singers

*The Bessie Smith Story, on Columbia CL 855/8 (4 Vols.).
Ma Rainey and Trixie Smith on Louis Armstrong: An Early Portrait, Milestone 2010.

Early Jazz: Chicago and New Orleans

*Louis Armstrong Story, on Columbia CL851/4 (4 Vols.)
Chicago South Side, Vol. I & II, Historical 10 & 30.
Jazz: New Orleans, Folkways 2461/5 (5 Vols.)
Bunk Johnson, on Mainstream 6039.
*Johnny Dodds, on Victor LPV 558.
Jelly Roll Morton, on Victor LPM-1649.

Harlem

James P. Johnson, on Columbia CL1780.
Fletcher Henderson 1923-27, on Riverside 8813.

Sidney Bechet: The Panassie Sessions, on Victor LPV-542.
*Ellington Era 1 & 2, on Columbia C3L 27 & 39 (6 Vols.).
cf. also the pertinent volumes of the anthologies listed under "General".

Bop and Its Beginnings

*The Charlie Christian Story, on Columbia, CL 652.
Charlie Christian with Dizzy Gillespie and Thelonius Monk, on Everest FS 219.
*The Charlie Parker Story, on Savoy MG 12079.
The Charlie Parker Story, on Verve 68000/2 (3 Vols.).
Dizzy Gillespie -- The Greatest, on Victor LPM 2398.

After Bop

Numerous artists, including among the best known, Sonny Rollins, Miles Davis, Donald Byrd, Art Blakey, Kenny Dorham, etc., all readily available on LP. Check Schwann Catalogue for specific listings.

Today's Directions in Jazz

*John Coltrane, Ascension, on Impulse S-95.
*John Coltrane, Kulu Se Mama, on Impulse S-9106.
*John Coltrane, A Love Supreme, on Impulse S-77.
Ornette Coleman, New York is Now, Vol. 1, on Bluenote 84287.
Cecil Taylor, Unit Structures, on Bluenote 84237.
Albert Ayler, on ESP S-1020.
Coltrane, Shepp, etc., New Wave, on Impulse S-90.
Archie Shepp, Way Ahead, on Impulse S-9170.

EVOLUTION OF JAZZ: A SAMPLE PRESENTATION

1. "Crossroads Blues," Robert Johnson (Nov. 1936), on "Robert Johnson/ King of the Delta Blues Singers," Columbia, Thesaurus of Classical Jazz, CL 1654.

   Exemplary of rural blues style dating from 1880's using voice and guitar. Note interplay between guitar and voice, and the way in which the guitar is used to answer statements of singer within the 12 bar blues form -- 2 bars sung/2 bars instrumental, etc., -- gives very little opportunity for development of long improvisational statements.

2. "Railroad Blues," Trixie Smith (1925) on Louis Armstrong: an Early Portrait, Mileston records, MLP 2010.

   Same blues form holds true here, except that the answering is carried on between the singer and the instruments in the jazz ensemble; instrumentalist is still in a secondary role, can't develop extended lines.

3. "Working Man's Blues," King Oliver's Creole Jazz Band on Jazz, Vol. 2, The Blues, Folkways FJ 2802 A.

Still no solo playing as rule. In this case the trumpet is stating lines as did the voice in the previous examples, and pauses for other instruments in the group to answer. Instrumentalists still can't develop long lines. In all three examples so far, "head arrangements" are being used. Notice the use of the instruments in the standard New Orleans Ensemble; generally the trumpet states the melodic lines, trombone provides the rhythmic impetus and base for other instruments (function for example that the bass now has in a rock band), clarinet does high arpeggios in and around the statements of the trumpet, while piano, bass, and drums function essentially as rhythm instruments.

4. "I'm Not Rough," Louis Armstrong's Hot Five (1926-7).

Here for the first time solo choruses become a matter of course. Head arrangements, however, are still in use. Contemporary with Armstrong, Jelly Roll Morton and his Red Hot Peppers, used same format except that Morton wrote out charts for the group.

5. "Muscle Shoals Blues," James P. Johnson (1924), on James P. Johnson, Rare Solos, Riverside - Jazz Archive Series RLP 12-105.

Harlem piano king, James P. Johnson. Important points discussed: relationship between musicianship/technique and the development of modern jazz; Johnson's bridge between ragtime and jazz role of the blues; Johnson's technique and contributions: counterpoint and European influences.

6. "Mandy, Make Up Your Mind," Fletcher Henderson Orchestra (Nov. 1924), on "Fletcher Henderson Orchestra 1923-7," Riverside RM 8813.

Big band ensemble jazz. Advent of arrangements. Orchestral coloration, sections of instruments, different use of instruments. Music now a product of the arranger rather than the collective product of the participating musicians; raises questions of freedom for the musician.

7. "Black and Tan Fantasy," Duke Ellington & Orchestra (1927), on The Ellington Era, 1927 - 1940, Columbia C3L 27 (three 12" records).

Shows big band music of this era at its best. Notice the blues trumpet solo in the vocal style, i.e., imitative of voice juxtaposition of "impressionist" orchestral sections with blues solos, etc.

8. "A Smo-o-o-o-th One" and "Waiting for Benny," Benny Goodman Sextet and Orchestra (1941), on Charlie Christian with Benny Goodman Sextet and Orchestra, Columbia, CL 652.

Note here the highly arranged Benny Goodman orchestra ("A Smo-o-o-o-th One") with the freedom of the jam session ("Waiting for Benny"). Graphic example of why these early musicians sought out jam sessions to escape the confines of big band arrangement; wanted the freedom of long improvisation and the development of long musical lines.

9. "Weary Blues," Tommy Ladnier and Orchestra with Sidney Bechet and Mezz Mezzrow, clarinets (Nov. 28, 1938) on the Panassie Sessions, RCA Victor Vintage Series, LPV-542.

This shows the conservative reaction to written arrangements for big band. Bechet and Mezzrow wanted to revive ensemble improvisation (of New Orleans variety) with solos. This music is in general, conservative, the musicians still working with short phrases.

10. "Koko" -- Parker (alto), Dizzy Gillespie (trumpet), Miles Davis (trumpet), Bud Powell (piano), Curley Russell (bass), on "Charlie Parker Story," Savoy MG 12079.

Bop -- the forward seeking reaction to the big band arrangements and solo idea. Solo improvisation in small group ensembles giving musicians much freedom. "If Jazz critics ever established inflexible standards of evaluation allowing for two or three five-star recordings a year, they might use 'Koko' as the absolute." (John Mehegan.)

TOWARD A GESTURAL VOCABULARY

(SYNTHESIS: DANCE AND DRAMA)

TOWARD A GESTURAL VOCABULARY

SYNTHESIS: DANCE AND DRAMA

Page No.

INTRODUCTION 208

MINI-UNIT I ON DANCE 210

MINI-UNIT II ON DANCE 215

1. Ballet
2. Fundamentals of Locomotor Movement Common to All Dances
3. Square Dance Terminology
4. Social Dance
5. Activity
6. Modern or Creative Dance
7. Dance Composition
8. Ways a Human Being Can Move
9. Dance Composition by a Student

AFRO-AMERICAN DANCE

1. Sacred Dance in Afro-America.......................... 223
2. Sacred Dance in the Carribean

!QUE VIVA CHANGO! 226

1. The Saints of Lucumi and their Catholic Equivalents......
2. Bibliography
3. The Saints as they Appear in Pictures and Images
4. Other Spirits
5. Musical Texts
6. Records

THEATER AS AN EDUCATIONAL TOOL: "EL HAJJ MALIK"...................... 234

1. Script Adaptation
2. Production Format
3. Suggested Segment Divisions
4. Sequence Approach II

APPENDIX 245

Introduction

The theatre arts and dance resemble, probably more than any form of expression, the way in which the student acts and interacts in his everyday life; gesture and drama are our basic tools in clarifying the written word. It is with that assumption, that the following sequence of materials has been purposely left open in structure.

Some historical background and chronology is provided, for it is especially appropriate at given times, but not without the establishment of links between the events and the student's vested interested in his own cultural present. Therefore, a series of exercises has been included to launch the student into an active definition of this cultural present while feeling the underlying links with his Carribean cousins.

Three articles on dance, one by a specialist and two by choreographers, have been placed in the section so that teachers and students might gain insight into the mind of a dancer. Eleanor Struppa's excerpt on the spiritual as source material can easily serve as a lesson from which students might choreograph original ideas. "The Meaning of Gesture" by Robert Monlton takes us through an investigation of his own gestral preferences and their significance. In "What is African Dance" by Judith Lynn Hanna, the contrast between African and European dancing may serve as a basis for students to examine Afro-American dance as it reflects characteristics of both cultures.

"Theatre As An Educational Tool" includes two successful attempts in the use of specific dramatic production in a formal educational setting. In this case the play is El Hajj Malik, by N. R. Davidson, Jr., but it might have been an original student-written script, or an adaptation of an article, story, or novel. What is critical in this process is that the students, once they have been through the experience, note and discuss the implications of the steps taken in order to get there. Teachers pitch in where they are needed, but their function is to be observant and to profit form the wealth of educational possibilities that always emerge as students begin to explore their own personal experiences.

While theatre creates for its audience certain moods and climates in order to facilitate for them some reaffirmation or discovery about life, it is seldom noted that those involved in making theatre must engage in an important educational process before they can hope to be successful at it. From writer to stage engineers, passing through director, actors, costume designers, make-up artists, and lighting crew, a chain of interest is woven with the script. Still, the final product is not terminal, but is an organic thing, with the potential for becoming more. Genius is certanily a great factor in determining the degree to which persons who compose the production is also influential; a director's skill must include a special talent for teaching, for forcing others to draw upon their own experience. Likewise, actors must pose to themselves a stream of open-ended questions: what do I know about this emotional state? or about this kind of person? what is conveyed in a walk, a glance, a kiss? suppose I were a thief, a murderer, a president, a guerilla fighter, or a priest, what would I do and how would I feel in this or that situation?

In making a dramatic production, one's life is constantly re-examined for clues to problems; it is reorganized, expended, contracted, and projected into new and unfamiliar contexts. In sum, the challenge of the play and the situation which it presents are met with the experience of the performers to produce something new. Whatever other name this process assumes, it is an intense educational experience where people engage in a dialogue in order to know and to make known. The theatre is about revelation, and so is the Humanities course.

MINI-UNIT I ON DANCE

Some attention should be given to dance in the humanities course in order that students may see it as one of the earliest symbols through which many sought to communicate beyond ordinary speech. Inasmuch as dance is the oldest art, students should be made aware of its significance as the "mother" or germinal form. Thus, they will begin to understand its relationship to music, ritual, costuming and theater, thereby recognizing that the true purpose of dance is the expression of human feeling.

In addition, the student will begin to grasp the emotional power of dance as an art form. He will begin to realize that dance is an expressive action conveying meaning which is an outgrowth of living experience peculiar to the people by whom it is composed. If such is really the case, then students will profit by an exposure to dances of many peoples. Therefore, the work done in dance should, of necessity, provide them with an opportunity to contrast the dance routines of several types of people: people in other parts of the world, and particularly people of different sections of their own country.

Moreover, a brief study of dance should reiterate how the arts interrelate and draw from each other.

Such a study should help the students to develop a sense of the humanities through experimentation in a practical way the craft of an additional medium of communicative expression.

In addition, such a study should allow students to find pleasure in developing skills in an art which is a living cultural interaction that can and does have meaning to and for their young lives -- now and in the future.

This unit should provide a channel through which students may view man as an expressive being and seek to understand him more fully.

It should encourage each student to try a different art form as he seeks to become a more creative being. Thereby giving vent to his frustrations and utilizing his excess energy.

Finally, the study of dance should acquaint students with the lives of several professional dancers in order that they may be aware of commercial possibilities of the art.

The following materials are needed:

1. Tape recorder and tape.
2. Selected slides, slide projector and screen.
3. Student handouts on dance (1 per student enrolled in class).
4. Flat pictures showing dance poses to be displayed in classroom during the study of the art.
5. Record player, selected records.
6. Movie projector and selected films:
    - a. "Invention in the Dance" from the University of Indiana Audio Visual Center - rental fee - $5.40.
    - b. "Dance: Echoes of Jazz" from the University of Indiana A-V Center - rental fee - $6.75.
    - c. "A Dancer's World" - Martha Graham.
    - d. "A Time to Dance" - Jose Limon.
    - e. "Green Tables" - anti-war dance - (satire)
    - f. "Four Pioneers" from University of Indiana A-V Center - rental fee - $5.40.
    - g. "Chinese, Korean and Japanese Dance" from Asia Society, 112 E. 64th Street, New York, New York - rental fee - $15.00.
    - h. "Katha" from India Government, Washington, D. C. - rental fee - $15.00.
    - i. "American Indian Art of the Pacific Northwest" from
      Mr. Walter Lewisohn
      Executive Director
      The American Foundation, Inc.
      RFD 1, Box 284
      Yorktown Heights, New York - rental fee - $15.00.
7. Selected Books:
    - a. Dance: A Creative Art Experience by Margaret H'Doubler
    - b. The Art of Making Dances by Doris Humphrey
    - c. The Book of Dance by Agnes DeMille
    - d. Myths and Symbols in Indian Art and Civilization by Henrich Zimmer

e. Jazz Dance by Marshall Stearns

f. World History of the Dance by Curt Sachs

g. The Dance in America by Walter Terry

The following are suggested activities:

1. Initiate the mini-unit with a visit to either a musical theatrical presentation or dance performance by professionals. (Preferably the latter, if available). Call students' attention to the choreography.

2. Have the dance teacher give a lecture-demonstration on "The Art of Dance." Follow this with a participation session during which students are allowed to ask questions and try the steps and movements discussed during the lecture.

3. Show and discuss selected films. Have students discuss various dances apparent in different cultures.

4. Have students impersonate forms seen in other works of art. (Example of a selected slide to use - Richard Hunt's "Natural Form" aluminum; example of a selected piece of sculpture).

5. Have students collect pictures from magazines, brochures, etc., which portray dance stances. Allow students to volunteer to initiate the stances shown. Display the pictures on the walls of the classroom in order that other students may try them from time to time. (Example of a selected scene to use - a print of Aaron Douglass' Countee Cullen, Library Murals, N.Y.C.).

6. Select a talented group of students and have them work out a dance routine for demonstration purposes utilizing basic steps and common movements recognizable in a day-to-day social setting. Divide the group into choreographers and dancers. The choreographers will be responsible also for writing up the routine, complete with illustrations.

7. Have another group of students create a pantomine of a social setting and then transpose the scene into a dance number.

8. Select still another group to design the costumes, make them (or collect them), and collect the props to use in the transposed dance routine.

9. Still another group may wish to capture the performance of the routine on film and tape. (Better still they may shoot the film and make the soundtrack to accompany the film.)

10. It might be interesting to have still another group photograph the presentation and contrast the flat snapshots with the film.

11. Divide the class into groups; have the various groups give an oral presentation-demonstration. Each group will report on a different type of dance, stressing the basic steps of the dance and its influence upon the general art form.

12. Conduct a session during which students learn the basic waltz steps and practice waltzing around the room. (Selected because of its use at the Debutante Ball held annually on our campus.)

13. Conduct a session during which students learn to square dance. Have the physical education instructor in during this session to help.

14. Divide class into pairs composed of the same sex where possible. Have each pair work out an oral presentation for the class based on the biographical information of professional dancer of their sex. In the event that some diads have to be composed of the opposite sex allow them to use two different dancers. For example - an interpretation of a conversation between Katherine Dunham and Alvin Ailey.

The following methods of evaluation will be used:

1. Student rating of biographical data of dancers based on scale developed by students will be employed.

2. Observation of movements employed by students in a final creative dance presentation. A panel composed of the humanities instructor, director of TCCP and the dance teacher from the regular college program will do the evaluating.

3. A participation check-list will be used to give points of credit for each class activity in which the students participate .

4. Have the students write an unsigned analysis of the value of the mini-unit on dance. Ask for candid opinions, suggestions for improvement and basic criticisms.

MINI UNIT II ON DANCE

Some form of dance has existed since primitive time. Man learned to express himself by means of body movement.

In the United States, many of the forces that have had an impact on the development of dance program have been those with a direct bearing on the history of our country. The Indians with their tribal and ceremonial dances, the conservative puritans, the people of many countries bringing their folklore with them, the souther Negroes, the western cowboys, are but a few of the groups from which we draw our dance heritage.

As types of dance typical of the United States we have the Indian, Kaps and Clog, Folk, Square and Country, Social and Modern dance.

Let us take a look at some dance types and terms. You will want to add information about others. This is only a beginning.

The elements of dance are space, force or energy, time and human bodies. All elements must be utilized and one moves on the dance floor or stage. Rhythmic beats and music are frequently used to accompany the dancer. Nevertheless, these are simply used as an aid or incitement, but dancing is an independent art and can exist without audible accompaniment.

Dance, the oldest art form, can provide great pleasure and entertainment, provided you are familiar with certain basic steps, movements and terminology. Define the following dance terms: virtuosity or tour de force, stylization, distortion, dynamics, pattern, form, symmetry, asymmetry, arrangement, locomotion, rhythm, axial, choreography, motif.

BALLET

A ballet is theatrical entertainment combining the arts of dancing, stage design, and music. It may either tell a story of merely depict an idea or mood. Ballet is a French word that comes from the Italian ballo, "a dance".

The exercises, or technique, of ballet are designed to display the human body in the most elegant and harmonious way possible. Although ballet technique is strict and the training is strenuous, the result on stage is natural and beautiful. It makes all the hard work that goes into learning ballet seem worthwhile.

Ballet is nearly 500 years old--yet it is very young compared with dance itself, which is as old as man. Ballet began in Italy about the time Columbus discovered America. It was quite different then from what it is today. At that time ballet was a court entertainment with which Italian noblemen amused themselves and their guests during lavish balls and banquests. Dancing, music, pantomime, poetry, and drama were combined. The first ballet dancers were the royalty and nobles of the court, since there were no professional dancers. The steps were modeled on the elegant and rather simple court dances of the day, and the dancers did not wear the toe slippers worn by present-day ballerinas. However, dancing of this kind was not called ballet until almost 100 years later at the court of King Henry III of France.

FUNDAMENTALS OF LOCOMOTOR MOVEMENT COMMON TO ALL DANCES

In order to dance, one must move. Although such movement may at times be confined only to the body, more commonly it requires a special consideration requiring the use of various forms of locomotion in which the body weight is transferred by the feet, or foot. Most forms of locomotion can be reduced to five fundamental steps: walk, run, leap, jump and hop. Any other type of locomotor activity is a combination of these basic steps. Closely related to the five fundamental steps are the skip, slide and gallop, prance and often reference is made to the nine fundamental means of locomotion.

Walk. The weight is transferred from one foot to the other, alternately, one foot always being in contact with the ground. The usual foot action is a transfer of weight from the heel to the ball of one foot during which time the other leg is pushing off, then swinging through to assume its position in the sequence of position.

Run. The speed of the walk is increased and there is a brief period when neither foot is in contact with the ground.

Leap. By means of a strong push-off from one foot, the body is lifted off the ground momentarily; the body weight then returns to the opposite foot. The leap differs from the run in that more energy is needed, and there is a longer period between transfer of weight due to a longer period of suspension in the air. The leap may be either for height or distance.

Jump. The body springs into the air by one of the following means:

1. a single foot take-off, landing on both feet.
2. a two-foot take-off, landing on one feet.
3. a two-foot take-off, landing on two feet.

A jump may be made for either height or distance.

Hop. By means of a strong push-off from one foot, the body is lifted off the ground momentarily; the weight then returns to the same foot.

SQUARE DANCE TERMINOLOGY

Although square dancing has existed for many years among our western cowboys and southern mountain folk, quadrille dancing is believed to be derived from European dances, and was danced by early Americans.

Allemande left. Gentleman gives his left hand to the lady on his left (his corner lady). With left hands joined, they walk around one another and then both return to place. This is sometimes followed by an allemande right in which the gentleman executes the same figure but with his right hand lady (his partner). More frequently, the allemande left is followed by a grand right and left.

Circle Eight Hands Round. Four couples join hands, and with a walking step circle to the left and frequently followed by a circle to the right. "Circle four hands" (two couples), or "six hands" (three couples) is often called. Different parts of the country will offer variations to the way the walk is done. In some sections it becomes a shuffle of the feet, in others it is done as a semi-sideways walk with an occasional two-step inserted into the sequence.

Corner. In square formation, all couples facing center, your corner is the person to the man's left and the woman's right.

Do-Si-Do. Partners (corners, opposites). Face the person with whom the step is to be performed, advance toward him, pass right shoulder. Without turning around, pass back to back, cross over right and then walking backward, return to place. Each person always remains facing in his starting direction.

Down the Center and Around the Outside. The couple, number one for example, walks forward and between man and woman standing opposite and, depending upon the call, will either separate (see Separate) or, still in couple formation, go to the man's left around the outside of the set and back to position.

Elbow Swing. Couples link elbows and make a complete turn, not advancing. Frequently done as a "grand right and left with an elbow swing, "in which case the formation of a grand right and left is used but when couples meet they hook elbows and make a complete swing before advancing to the next person. In this call, elbow swings will alternate right and left on around the set.

Figure Eight. With couple number one facing couple number two, each lady walks forward as if to go between the facing couple, around the approaching lady, moving to the left and back to back, the men will perform the same figure with one another. As soon as the man starts moving back to place, the lady will start forward the opposite man, pass back to back and back to place. The men, on this same part will advance slightly to take part in the figure "gent" 'round the lady and lady 'round the gent."

Foot. The opposite of Head, thus the foot of the hall or the foot couple, facing head couple. Couple number three is the foot couple.

Forward and Back. To lead forward and back, done singularly, in partners, threes, fours, sixes, and so on. In English folk dancing it can be 'forward and back a double," meaning three steps and close forward, and three steps and close backward.

Forward and Pass Through. Couples, or fours, etc., lead forward and each person crosses over to the opposite side. When done in couples, each lady passes as if to give right hand to opposite man.

Grand Right and Left. Partners face one another in a circle or square formation that will always remain the line of direction. The man then moves counterclockwise and the lady clockwise around the circle unless a change of direction is called. Partners give right hands to one another, pass right shoulders and walk in the direction each is facing. As another person is approached, the left hand is extended and the right hands dropped. This continues on around the circle--right hands, left hands, etc.-- until each person has returned to his original starting position. This will mean that partners pass once when halfway around the circle. Sometimes the call is "Grand right and left halway round and promenade home," in which case the grand right and left continues only until partners meet halfway around. From there the lady turns about in the direction her partner was moving and promenades with him until they reach their original position.

Head. Can refer to the top of the hall (where orchestra is located) or to the head couple (with its back to the head of the hall) or to couple number one.

Honor. (salute, address) YOUR PARTNER (corner, opposite). The gentleman bows and the lady curtsies to the person named in the call.

Ladies Chain. This is done with two couples. The ladies advance across the set, touching right hands as they pass in the center and extending left hands to the opposite gentleman who turns the lady around in front of him, as in the figure right and left through. The lady repeats the figure, returning to her own partner who turns her around, and both couples are face to face, having completed the ladies chain.

Grand Ladies Chain. All ladies meet in the center, join right hands high and circle halfway around the square, in clockwise direction. They give their left hands to the opposite gentleman who turns the lady in front of him around. The figure is repeated, thus finishing in the original position from which the figure was begun.

Square. A composition or a figure of light dance; and/or four couples from a square.

Partner. The person standing next to you.

Home. Your starting dance position.

Swing your Partner. This is a modified social dance position in partners. The lady puts her right hand in the gentlemen's left, her left on the gentleman's shoulder. Stand to side so that right hips and right feet are in line with one another and almost touching. Using the right foot somewhat as a pivot, push with the left foot so that partners circle about in place, in a clockwise direction. More advanced dances tend to vary the arm position by giving left hands to each other and each placing right hands on partners right shoulder. As the swing is performed, partners lean away from one another which results in vigorous turn.

SOCIAL DANCE

Some form of social dance has existed for many years. The basic dance position is the same. Partners facing, standing toe to toe, looking over opposite's right shoulder, man facing line of direction. Every type of dance is performed with a style. The particular dance form, its tempo, and rhythm determine the style with which a particular dance is executed.

The man (boy, lad) asks a lady, (girl) to dance in a simple and direct way "May I have the next dance?" or "Will you dance with me?" If the young lady does not care to dance, she should refuse in a courteous manner so that the young man's pride and feelings will not be hurt.

After each dance, the man always tells the young lady, "THANK YOU." At a private party, unless the rule varies, a man may cut in on a couple. At a public dance cutting is not condoned.

Every dancer should avoid being a show-off, a chatterbox, an iceberg, a crooner, a wrong way Charlie, or a great lover on the dance floor. Your courtship should never be displayed on the dance floor.

ACTVITY

Write up formations for several types of social dances such as the waltz, jitterbug, push and pull, etc.

MODERN OR CREATIVE DANCE

Modern or Contemporary dance began in the early twentieth century in this country and was another manifestation of the many changes that were occurring in politics, the society, and the art of the day. Isadora Duncan became a primary leader in the protest against weakened dance forms by removing her shoes, donning flowing draperies, and dancing to the loftiest music of Gluck and Beethoven. It was difficult for Americans to accept her. In Germany, Mary Wigman and Rudalph Van Labon were also experimenting in movement forms as a media for communication of non-verbal feeling and action. Soon again, Martha Graham began experimenting to find the fundamental, original impulse of movement in the body.

As in music, painting and the other arts, dance must have both a subject and structure, or content and form.

DANCE COMPOSITION

Students of dance must train their instruments, their bodies, to be as fully receptive as possible to the demands that beautiful skilled movements require. Flexibility, coordination, strength, control and balance are among the basic tools one should acquire.

WAYS A HUMAN BEING CAN MOVE

1. Axial Movement-Occurs in space but does not move the body from place to place.
    a. Flexion--bending
    b. Extension--raising and stretching
    c. Rotation--twisting
    d. Abduction--Moving a body segment away from the central axis of the body.
    e. Circumduction--Circling the entire torso or any body part; a combination of the above.
2. Locomotor Movements - Moving from one place in space to another.
    a. Walk-step
    b. Run
    c. Leap
    d. Hop
    e. Jump
    f. Combinations of these: skip-step and hop; gallop-step and leap; slide-step and leap moving sideways.
3. Ways a Successful Dance Can be Created:
    a. Use locomotor patterns.
    b. Think of abstract things and ideas. (Abstract things - things you can't see and touch - you only feel.)
    c. Remember to use the five steps in creating a dance.
    d. Dance forms.

DANCE COMPOSITION BY THE STUDENT

Construct a dance. The following is an example:

Introduction -
  Entrance: Run, 3 gallops, 3 leaps, 2 jumps

Main Part - A visit to a park on a cloudy day.

1. Clouds - Movements of the arms for floating effect.
2. Wind - Circles-head movements varying the speed to suggest the rhythm of the wind.
3. Birds - Frequent movements of the arms for flying effect.
4. Trees - Bow, rise, drooping of arms for branches.
5. Water running - circumduction movement.

Ending-
Repetition Bows, Walking

Exit: Curtsies

Note: Rock and roll music is fine, but not a sutiable piece of music for a creative dance.

Hint: Use jazz, European classical music or religious pieces, mood music, spoken word, poetry made by other student.

NOTE: Each students is required to participate in three group dance activities: The waltz, square dance and one other type of his choice. In addition, as a means of evaluation by the instructor, each student must participate in a creative dance. Select your music, write your steps and movements and present your creation in full costumes.

Base your presentation on a situation, a ritual, a social setting, an abstract idea, a theme in a piece of literature, the text of a song, the prevailing idea of an art work, the imitation of an animal, etc.

Be prepared to explan the basis for your dance and define the body movements used. Your classmates will question your action. Be prepared to defend or explain your artistic creation.

AFRO-AMERICAN DANCE

Afro-American dance can be divided into three categories: Popular, Sacred and Show. Popular dancing is performed most often by Afro-Americans in the home, at parties and in ballrooms, and every student knows all of the latest steps. Sacred dancing is a specialized group of dance-like movements done at religious cermonies, and is one of the apparent differences between Afro-American church services and those of European-Americans. The third category, Show dancing, was developed for the stage and consists mainly of solo and chorus dances. Each of these three forms of dancing reflects the influencing heritage of African dance patterns.

Jazz Dance by Marshall and Jean Stearns provides an excellent source of the history and development of Afro-American Popular and Show dancing. However, a development of Sacred dancing is not so easily traced due to the obscuring influences of religious ceremonies and rituals in the African culture. Therefore the main part of this unit is an interview with three participants in the Humanities workshops on the subject of Dance in the Church. It is this type of interview where people tell what they know based upon their own experience. Included in the unit are some suggested comparisons from more distant sources showing the possible links between different Afro-American cultures.

Here are some suggestions for projects that students could do: have a dance and teach the teacher how to do the latest steps; visit a local church service and observe the dancing; have students tell what they know about dance from their own experiences; have them compare their own dancing with Afro-American dances of the Carribean; discuss the possible similarities between the meaning of "soul" and of spirit possession.

Q: Why study dance?

A: Because it's there. It's part of the Afro-American culture.

Q: Why should anyone dance?

A: If you don't use it, you'll lose it.

SACRED DANCE IN AFRO-AMERICA

Selections from an interview with Aurelia Young of Jackson, Mississippi, Geraldine Burkehead of Jackson, Mississippi, and Nena Gillie of Baton Rouge, Louisiana.

"Dancing of movement, called "shouting," occurs mostly in the sanctified churches. By living close to Christ, you become sanctified. These are the Church of God in Christ, Primitive Baptist and there are still some Holy Roller".

"There's a whole hierarchy. The preacher, and then the Mothers -- sometimes with little caps and white dresses -- who sit in the first row. When the Mothers of the Church get happy the others catch the fire."

"Shouting: A shout is a kind of movement. It can be sitting and rocking back and forth and clapping. Some people were expected to shout. If they didn't, they were sick, or something. The preacher would worry that his sermon wasn't good. They were a clack!"

"You could dance in the church as long as you didn't cross your legs."

"You sit in the church and see it and then go home and do it."

"Not only oral tradition buy mimicry ... 'Here's how so and so did it ...'"

"It was a paradox of the preacher. Imitation. Not derogatory."

"It was a way to survive under suppression."

"You don't move your hips. No suggestion of sex."

"The church was small so the movement was limited. The shuffle, the double shuffle, the skip, scooting -- this is usually done by older women."

"The instruments could be a piano, tamborine and guitar or banjo."

"It was doing your thing! A means of expression."

"Facial expression is important. The preacher has a serious face during the sermon, then the repetition starts. Like flagelation of the guilty sinners. Then the shouting."

"Not until the singing."

"If the minister is a singer, he ends the sermon with a song."

"My husband doesn't like that kind of sermon. He says it's not for the intellect."

"Sometimes the nurses get carried away."

"Mothers will carefully hand their babies to someone else to hold before they get happy."

According to Mrs. Young, her great grandmother danced the ringshout in Kentucky after the church service (which had been led by a white Baptist minister) was over. The step was a flat-footed shuffle in a counter-clockwise circle with clapping and tamborines. It is also mentioned in *Jazz Dance* as being one of the most significant dances performed by Black people in the United States.

Many gospel singing groups use sacred dance in their theatrical appearances, along with sermonettes and testimony. "Shouting" and mimicry even appear in the presentation of secular songs like "I Wanna Testify What Love Has Done to Me!" And, a helping hand is given to Little Milton as he is helped off the stage in a frenzy of grief at the end of "Blind Man on the Corner."

SACRED DANCE IN THE CARRIBBEAN

Comparison can be made between "shouting" in the Black American sanctified churches and Jamaican Revivalist Baptist Church in which, according to notes in the Ethnic Folkways album *Jamacian Cult Music*, a circle dance occurs during which members of the congregation become possessed by the spirits of saints and angels, Gabriel, Isaiah, Michael, etc., to the accompaniment of drums and other musical instruments.

Another comparison is with Voodoo in Haiti and Santeria in Cuba, as described in Jahn's book, *Muntu*, where the believers are "mounted" by a spirit (*loa*, in Haitian, *Oricha*, in Cuban) whose movements the believer imietates, each spirit dancing to a special rhythm. In the movie, *Shango*, a Haitian dancer imitates the snake spirit Damballah and rools on the gound. In Cuba this movement represents the river goddess, Ochun, who rolls on the ground like flowing water.

The last comparison is with the religious dancing of the Yoruba of West Africa, who dress in costumes and masks and dance the parts of the spirits (Orisha) who temporarily inhabit their bodies while the dance continues.

! QUE VIVA CHANGO !

The following information has been put together as an introduction to the Afro-Spanish culture of the Carribbean.

It includes examples of legend, myth, poetry, art, music, dancing, and drama which occur in the Carribbean spirit religions, and gives an opportunity for dance improvisation based on the dance-pantomines of the spirits.

- It introduces the idea of spirit possession.

- It introduces the Spanish language.

It includes information from sources both within and outside of the Afro-Spanish culture scene, both from Latin America and centers of Carribbean migration, like New York and Miami.

- THE SAINTS OF LUCUMI AND THEIR CATHOLIC EQUIVALENTS -

In the beginning the Yoruba people and their gods lived in harmony and happiness, Shango, spirit of thunder, Yemaya, spirit of the water, and the other spirits of the air and of nature. Then evil times came and the gods were destroyed and withdrew. The Yoruba people were put in chains, enslaved, and transported to foreign lands.

They labored in the sun until their backs were burned black. They had no home, property, or religion. Then came the realization that their gods had not deserted them after all, but were present all the time. The image that Catholics called Saint Barbara was in reality their own Shango. Instead of being destroyed the African spirits had been reincarnated in other forms. As Saint Barbara was born in the Mediterranean, it was Shango's spirit which entered her body.

One after another the Yoruba gods were discovered in the Catholic saints, Olofi in Jesus Christ, Ochun in the Virgin of Cobre, Babalu-Aye' in Saint Lazarus, Ogun in Saint Peter, and so on.

Thus, the descendants of the Lucumi or Yoruba people of Africa still call on their gods for help and protection from the Carribbean and Brazil to the large urban centers of North America.

- THE SPIRITS OF THE AIR -

Besides the spirits which are able to take material form,some spirits have no form but exist only as free entities. These spirits have great influence. They can be called upon by mediums who are endowed with certain spiritual powers. It is very important that humans are in harmony and in touch with them in order to lead a happy, secure life.

- DANGEROUS ANIMALS AND PLANTS -

Certain plants and animals have powers to harm people and one must be very careful in dealing with them.

- ONE'S PERSONAL GUIDE OR PROTECTOR -

A person who has had a dream of some portent and seen a certain spirit becomes the devotee of that spirit and may buy an image representing it and place it on an altar as a protector and guide. This spirit may be that of the Indian, the Buddha, San Expedito, Papa Candelo, Yemaya, or any other of the spirits. To call on this saint the follower prays to it and places some appropriate offering - an apple for Shango, Indian corn for Bablu-Aye' - before the image, lights a candle and sometimes sits cross-legged before it on the floor.

- POSSESSION BY SPIRITS -

In Cuba as in other parts of the Caribbean a devotee of a certain saint may actually be possessed by that saint during ceremonies and dance or act out the life of that saint or the characteristics of its being. This is called to become the son (hijo) or daughter (hija) of that saint. The saint is said to "mount into the head" (suben a la cabeza) of the follower. This dance-pantomime is accompanied by music and each spirit or orisha answers to a different rhythm even though these rhythms may be played simultaneously.

The following are descriptions of the dances done by mounted followers of the saints; some of which we shall attempt to recreate.

- DANCES OF THE SANTERIA -

The dancer who is possessed or 'mounted' by Eshu (Elegua) wears a red and black jacket, a red and black cap as tall as a chief's, and knee breechesin the same colors decorated on the knee band and belt shells, pearls, and bells. His dance is grotesque. He makes faces, plays with a top or marbles, steals the hats of the onlookers, takes the cigarettes out of their mouths, waggles his buttocks and hips, swings his emblem - an iron hook 18 inches long, a gigantic picklock, like a machete, as if he were opening a path in an uncleared forest. At the same time he hops and turns around on one leg, improvises capriciously, and surprises and delights the spectators by his acrobatics and his virtuosity. (Ortiz)

Ogun, the orisha of iron - we know him already, the lord of the smiths and of war, split into the voodoo loas Ogou Badagri and Ogoy Feraille - the orisha of minerals, of mountains, of iron implements. He has as his emblem machetes, pickaxes, hammers, and other tools, and recently in Cuba also trains, automobiles, tanks, and planes. Because he is a locksmith he is identified with St. Peter. His costume is like Eshu's, only purple. He dances in a stooping position, or hops along on one leg, and swings his machete as if he were cutting weeds, snatching up his other leg each time just out of reach of the blade. And then another time he swings his hammer like a smith. (Ortiz)

'Yemaya', writes Ramos, ' is the goddess of rivers and springs.' But that is not true; Yemaya is the sea itself. (Frobenius) In Cuba she is the same as the "Virgin de Regla," the protectress of peacocks. She is the orisha of fertility, but of mother hood rather than as sexual love. In Africa shie is a wifely person, fond of good company, and sometimes also of display. She wears fans, of palm branches or peacock feathers; her colors are blue and white like the waves of the sea. In her white garment she appears full of virtue, she is the wife and mature woman, and yet she is sometimes wild and sensual, ' for the Africans do not consider virtue and sensuality incompatible.' (Ortiz)

Her dance is the dance of the waves, of the waves of the sea, to which the goddess surrenders herself, at first in large movements, slow and dignified. She steers back and forth over a large space, Oshun, the river, stands waiting for her. Her movements are soft at first, like those of the sea in a light breeze; then she begins to move more violently; she rumbles and rolls till she becomes a hurricane, and finally whirls raging through the room in the destructive fury of the tornado. (Ortiz)

Shango is Yemaya's second son. (Frobenius) He was the third ruler of Oyo, the old capital city of Yorubaland, who ruled after his father Oranyan and his elder brother Ajaka. He was a powerful warrior, with a strong and generous character; but he was often quick tempered and tyrannical. He seems to have been a most colorful personality who fascinated both his friends and his enemies. He is the personification of the tragic hero, the great man, who brings calamity on himself through his own fault, but a calamity which is terrible out of all proportion to the fault. Different myths exist about his unfortunate end, some of which are told at length by Frobenius. We shall follow here, with some supplementation, the exposition of Beier, which also interprets Shango's personality. Shango was annoyed when two of his generals, Gbonka and Timi, became too proud and haughty. Shango incited them to a duel hoping that they would kill each other. But, Gbonka killed Timi and then drove Shango out of town. Shango was so bitterly disappointed when his people deserted him that he hanged himself.

Another version says that he had acquired the art of making thunder. One day when he tried out his secret art without taking proper precautions, he destroyed his entire palace with all his wives and children. In despair and remorse, he hanged himself.

But, with all his faults, he inspired and continues to inspire his close friends. To them Shango is not dead, and by continuing their loyalty to him they know they can strengthen both him and themselves. His friends and worshippers hold periodical festivals when they 'perform' for him. But with all their love they still remain aware of the dual nature of his character. He was married to three water goddesses, Oya, Oshun, and Oba. He personifies masculinity with all its faults.

In Cuba he is lord of the lightning, of war, of virility. He is identified with St. Barbara, the patron saint of storms, gunners, and mountaineers. "Shango is a masculine St. Barbara', they say in Cuba, (Ramos). He dances with weapons in a fashion compared by Ortiz with the Pyrrhic war dance of the Greeks and Gretans. His dance also emphasizes the erotic element and his priapic potency.

Her (Ochun's) dance, with its tripartite choreography, follows in pantomime the legend of the goddess herself. The first part is a dance of the springs. She stretches out as if she were lying in the dry bed of a river, and calls the springs to her. They entwine themselves in spiral movements around her. She rises and with outstretched arms, jingles her bracelets, moves her, skips about gaily, unihibited and youthful, like bright water leaping over rapids, or then again rows as in a boat.

But, she is not only a river, she is a maturing woman, who remembers her duties and grinds the maize with pestle and mortar to feed her aging family. Then the rhythm changes; the second part represents the bath of Ochun. Tenderly she lets the water caress her, she bathes in it, cleans her body with seaweed, combs her hair, paddles through the water, looks at herself in the still water of the pool and discovers her own beauty. She is the feminine goddess, the divine spouse, who welcomes the feast of it. In the third part she adorns herself coquetishly, and with sensual swaying movement stretches out her arms with their golden bracelets to the rain, the rain of heaven, the source of all fresh water. 'Honey! honey!' she calls for the symbolic essence of love, her body is doubled up with passion as she awaits mystic drops of conception.

Agayu, the orisha of those who carry burdens, who is identified with St. Christopher, dances stoutly, with large strides, lifting up his feet as if he were getting over obstacles, and picking up children and carrying them.

Obatala is the creator orisha who modelled man out of clay, and one day when he was drunk accidently made cripples, albinos, and blind men - since even the creative power produces a mixture of good and evil. Either a man or a woman may dance this double-sexed orisha, who is predominantly maternal and kind, but may also appear as a knight on a white steed, swinging his sabre, or as a frail old man, a tottering cripple, or, again, as a wise man who is prephetically inspired.

Inle, Erinle, the hunter orisha of the Yoruba, is in his Cuban form a fisherman and a gatherer. He dances zig-zag, searching everywhere and pulls in nets and picks berries.

Oya, the mistress of plant juices, dances at a furious speed, as if she wanted to purify the woods with the fire of the torch she holds in her right hand. In Yorubaland she is the stormy wind and the river Niger.

Babalu-Aye, who brings leprosy and also cures it, the god of infectious disease in Yorubaland, walks slowly in leading an imaginary mule; he is a sickly man, afraid of flies and insects, and whenever anyone comes near him he warns him by shaking a little placard that hangs around his neck as a sign of infection.

Thus, there are countless dances, as many as orisha, each with special songs and a specific rhythm. And with all this we must never lose sight that all these dancers dance 'possessed' embodying their particular orisha exactly as tradition prescribes. At the same time the steps are not specified in detail. For the control of the priest does not govern the movement of the feet; it is directed toward the correct embodiment in the movement, of the spiritual reality.

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- THE SAINTS AS THEY APPEAR IN PICTURES AND IMAGES -

Santa Barbara, Chango, is a white woman with a gold crown, holding a cup in one hand and the hilt of a sword in the other, as a statue she stands next to a tower. Her offering is wine and apples.

La Virgen de Regla, Yemaya, is a Black woman holding a white Christ child in her arms standing in the clouds above the harbor of Havana.

Nuestra Senora de la Caridad del Cobre, Ochun, a white Virgin Mary standing in the clouds over a rowboat in a storm containing three men praying, one Black, one white, and the other Indian (?)

San Pedro, Ogun, a whitehaired man holding a key.

San Cristobal, Agayu, a bearded man with a stick carrying the Christ child on his shoulder.

La Virgen de las Mercedes, Obatala, a white Virgin Mary with a crown, standing in the clouds.

San Expedito, a Roman soldier.

San Isidro Labrador, a workman with a hammer.

Jesus Christ, Olofi, Christ crucified, the cock, the gongs, nails, etc.

San Martin de Porres, the Peruvian monk, standing with a broom and a dog at his feet.

San Lazaro, Babalu-Aye, a white man with white hair on crutches, with two dogs who are licking the sores that cover his body. His offering is

Indian corn and plantain.

San Miguel Archangel - Archangel Michael, a white man in Roman clothes and wings spearing a dragon.

- OTHER SPIRITS -

Indio, an American Indian in full headdress, also as a woman.

The Seven Indian Powers (Siete Potencias Indias), Indio surrounded by seven small Indians like himself.

Los Conguitos or the Seven African Powers (Las Siete Potencias Africanes), seven small Black men like Congo, seated in a circle around him.

Congo, A Black African man in a loincloth.

La Madama, a Black woman in a long dress, head cloth, and red blouse. Also, a bare-breasted Black woman with an African hair-do.

Buda, a seated figure of a man in Muslim or Arab turban, also an Asian Buddha, painted red and blue.

Papa Candelo, the head of a Black man, a healer, spirit of fire.

Chango Macho, a Black man in a leaf skirt, sitting on a pile of money, gold and green. He is the male Saint Barbara.

- MUSICAL TEXTS -

Viva Chango, que viva Chango,	Long live Shango,
Que viva Chango, senores!	gentlemen!
La Virgen de Regla ...	Virgin of Regla ...
Madrecita negra ...	Little black mother ...
Cuida nos, Yemaya ...	Care for us, Yemay ...
con tu proteccion.	with your protection.
Yo soy el hijo de Eleggua ...	I am the 'son' of Elegua ...
Soy negrito Bueno,	I'm a good Negro,
hijo del salvador.	Son of the saviour.
O, mi Yemaya,	Oh, my Yemaya,
Quita me lo malo ...	rid me of evil ...
Protege me, San Miguel,	Protect me, St. Michael
protege me, Santo mio ...	protect me, my saint ...
San Miguel, mi Santo, San Miguel ...	St. Michael, my saint ...
Santa Marta, ayude me,	St. Martha, help me,
Santa Martha, protege me ...	St. Martha, protect me ...

- RECORDS -

Santa Barbara. Espiritual 104 12" LP. Luz Caraballo y Gloria Maria Ortiz. Market Music Shop, 114 Park Avenue. New York, 10029

Santeros Cantados. Antillano LP 25. 12: LP. Luz Celchia Tirado y Coro con Nieves Quintero y su Conjunto.

Santa Barbara. Adria ap 31 (Antilla) 12" LP. Celina Y Reutilio y Gina Gina Martin. Puchito Records Mfg., Company, Inc. P. O. Box 445 Hialeah, Florida.

Afro-Cuban percussion instruments

Conga
Burrito or rasp
Maracas
Bongo

(a set of the last three instruments made in Mexico can be purchased from Sears for about $6.95)

THEATER AS AN EDUCATIONAL TOOL: "EL HAJJ MALIK"

A play by N. R. Davidson, Jr., adapted by Mary Blackstock and group

I. Objectives:

1. To introduce students to interdisciplinary activities related to a single dramatic presentation.
   a. Creative writing: preparation of a script based on scenes from a drama.
   b. Imaginative use of audio-visual equipment: tape recorder, record player, movie camer and projector, video-tape machine, optional--slides and slide projector.
   c. Effective application of art concepts: photography and preparation of slides or film, design and creation of costumes and masks, advertising posters and displays.
   d. Application of music concepts: create and/or record music to enhance statement of the theme and tone.
   e. Creation of a dance: choreography and performance.
   f. Use of theatre techniques: staging, casting, lighting and performing.

2. To encourage further in-depth study of the activities in which the students have engaged.

II. Materials:

1. Bullins, Ed., editor, "El Hajj Malik," in New Plays From the Black Theatre.

2. Tape recorder and tapes (2 track).

3. Coleman, Ornette, "The Empty Foxhole" from the album of the same name, Blue Note BLP 4246/BST 84246.

4. Big Maybelle, "Cream In My Coffee" (tape from ISE).

5. Movie camera and projector.

6. Video-tape machine.

7. Record player.

8. Art materials: toilet tissue and paste for masks, butcher paper for costumes, paints, brushes, scissors.

Note: Davidson's play is one of the best we've found for this exercise. Teachers naturally have the choice of finding material more suited to their own tastes and situation. We highly recommend the Bullins collection since it includes many other fine short works.

References:

1. Aubert, Charles, *Art of Pantomine*, New York: Benjamin Blom (LC-68-56484 @ $12.50)

2. Bobker, Lee R., *Elements of Film*, New York: Harcourt, Brace ($4.50).

3. *Decorative Art of Leon Bakst*, New York: Benjamin Blom (LC 68 57183 @ $27.50--line and color in ballets by Bakst).

4. Fagg, William and Margaret Plass, *African Sculpture*, New York: E. P. Dutton ($1.95).

5. Haley, Alex, ed., *The Autobiography of Malcolm X*, New York: Grove Press, Inc., 1964 (Evergree B-146 @ $1.25).

6. Hillson, Peter J., *Photography*, New York: Doubleday, 1969 ($5.95).

7. Jones, LeRoi, *Blues People*, New York: William Morrow and Co., 1963 (A-103 @ $1.95).

8. Keil, Charles, *Urban Blues*, Chicago: University of Chicago Press, 1966 (P 291 @ $2.45).

9. Kernodle, George R., *Invitation to the Theatre*, Harcourt ($9.75).

10. Moseley, Spencer, Pauline Johnson and Hazel Koenig, *Crafts Design*, Belmont, California: Wadsworth Publishing Co., 1962.

11. Porter, James A., *Modern Negro Art*, New York: Arno Press, 1969 (O 624 @ $2.95).

12. Trilling, Lionel, *Experience of Literature*, Doubleday, 1967 ($12.95).

Teacher Notes:

El Hajj Malik is an excellent play to launch students into the art of making relationships and associations between the various aspects of their educational experience (i.e., life and academic). Many of the units in English and Social Science provide both content material and approaches that relate directly to the play. The play screams of social protest, of blatant hostility, discrimination and persecution, and of the limited means which the victims of such despair have in dealing with their situations.

Set in a dramatic style, students have unlimited means of interpreting the emotions, reactions, and interreactions of the characters. Staging and props are defined only by the student's own ability to project and create the environment which best supports these emotions. In many instances, the spoken word may produce the total dramatic effect, but encouragement should be made to include other forms of dramatic exercise, such as dance, singing, music. Effects from multi-media art forms (camera, taped sound, etc.) can serve to heighten the production. Have the students experiment with many different forms.

Synopsis:

The first segment of the drama, El Hajj Malik depicts the Ritual, Ghostly and Murder Scenes which are exceedingly dramatic and are designed to attract the attention of the audience by conveying the true horror of Malcolm's human condition. The second segment, then, cannot sustain the high emotional pitch of the first, but should be more restrained in its presentation of conflict; however, it should move forward and upward to the Ella scene, which is offered as comic relief by the antics of the Boston hustler. This segment projects the effects upon Malcolm of life in the Detention Home, the persistence of social workers who are devoid of feeling for the trapped human, and the personality of Ella, the indomitable half-sister who was a strong influence in Malcolm's life.

Preparation of Script

Prepare a script which would be recorded on tape, and from which the other activities in the presentation could be timed. By taping voices reading the whole script, students may work independently in small groups more easily without coming together until the final rehearsal. This also means that the project can be rehearsed outside of the scheduled class periods, leaving classes free for workshops in theatre, art, music, dance and composition activities that will suggest ways of implementing the presentation itself.

Instead of following the dramatist's pattern of alternating ten actors, use specific individuals for the following roles: Narrator, Mrs. Little, the two social workers, young Malcolm, Mr. and Mrs. Swerlin, Mr. Ostrowski, and three people to signify the several facets of Ella. Prune most of the transitional materials, reforming only the most important speeches and actions. Once the script is written, chose the voices (need not be the same as those who pantomine the characters), and read through once to get the general idea. Then begin taping. The process of reading short segments, then replaying them is most helpful--if the results are not satisfactory, retape it immediately until a good reading has been given of that particular segment; then proceed with the next segment in the same manner.

Use of Audio-Visual Equipment

Tape the whole script on one track, leaving the second track to dub in music and sounds later without disturbing the original taping. If a 4 track tape recorder is not available so that sound may be faded in and out through the manual control of volume for both tracks, another tape should be made for final presentation; or, play the original script on tape and use a record player for the music. However, if other sounds are involved, it might be easier to make a second tape incorporating all sounds for the final presentation.

The movie camera is relatively simple to operate (see Media Section); however, students should have been given experience in operating it before attempting to prepare film for a script. Keep in mind that some forms of expression and staging lend themselves more effectively to film than others,and the Detention Home scenes and the scene with Mr. Ostrowski lend themselves to the camera. If a camera with a sound track is not available, simple add a synchronize taped sound. To avoid the sense of frustration to the audience which comes when sound and lip movement do not coincide, the characters should not talk directly into the camera. Use shots from the back of the character who is speaking, or simply film from a side view. In the case of the Swerlins who were oblivious to Malcolm's presence and conversed using obvious images, film the bare legs moving around Malcolm as he worked. In the opening scenes show exterior shots (following narrator's comments), giving the feeling of enclosure appropriate to a Detention Home.

Since the whole presentation is only between ten and eleven minutes long, the process of video-taping it should not be too expensive. This, too, would be a good experience in the use of another piece of equipment as well as a means of preserving the entire production for discussion and criticism.

Suggestion: Form an audio-visual committee, asking each student to be responsible for a specific task, but leaving decision-making to the committee as a whole with suggestions from the entire class in the initial planning stages.

Application of Art Concepts

While the script is being prepared, a workshop in photography would be most useful as a background experience for the actual filming of the movie (See Media Section). Give the students cameras and let them photograph their own presentations for comments and criticism from the whole group--some may even desire to research rather extensively. Use Ebony and Life issues as examples of good photography. One student might like to choose examples from The World of James Van Der Zee: Visual Record of Black America (New York: Grove Press, GP 611, $15.00) for a presentation. Concepts of line, color, form, balance, etc., can easily be introduced through this medium, all of which will be helpful to the students who film the movie segment.

Other students may prefer to turn their attention to design and production of paper costumes and masks for the social workers in the first scene. (See Crafts Design listed under Reference for chapters on paper cutting, and design.) Dresses might be made from butcher paper with designs drawn and painted with magic markers; to keep them from "rattling", the wearer should move with hands on his hips to hold the paper a bit more steady. Masks can be made by applying layers of wet toilet tissue directly to the face, alternating them with a paste of starch and water to hold them in place. The masks will harden as they dry, and eventually may be painted to simulate the real features of the face. (Check the Art Handbook for suggestions and techniques.)

Remember to stop the movie camera for roughtly thirty seconds between the Detention Home scene and the scene with Mr. Ostrowski. The interlude may be filled with slides of, say, Malcolm surrounded by the white students, Malcolm entering the school,or some activity typical of the high school procedure.

Another project which a committee might undertake is that of making posters to advertise the production. They could take pictures of some of the scenes, or of the actors, and write the blurbs to accompany the pictures. If some are talented artists, they might draw or paint their own interpretations of scenes or ideas from the play.

Application of Music Concepts

In addition to the workshop in photography, one might also have one in music with listening labs, emphasizing blues and jazz. Students might prefer to use more music during the other scenes; in fact, they might like to use the overhead projector to show the title, cast, credits for special effects, etc., accompanied by a selection to set the tone for the narrator's opening speech. Rather than put this selection on tape, it probably would be easier to use a record player and simply fade out the music as the tape begins the narrator's speech after the introductory credits.

The choice of music for the end of the Social Workers scene and the Ella scene may be determined by the feeling which you want to depict; the pathos of Malcolm's situation and his feelings of rejection and frustration, and the image of Ella who is a composite of characteristics of the strong, knowledgable Black woman. The final selection might be based not so much on the words of a song, but upon the tone and mood which the arrangement depicted as well as the variation between the purely instrumental and the vocal recordings.

Choreography for Dance

Dance could be introduced at almost any point in the play. The chorus in the beginning could dance out the scene when Malcolm remembers the Klan while one or two people chant the lines. Also, a dance could be used at the interval when Ella is introduced by the narrator, and the music (Big Maybelle singing) continues until the actors respond to the narrator's comments with "ELLA." Ella could be dressed in black leotards as she appears, and does an interpretive dance to Big Maybelle's son. The lights dimmed to complete darkness, except for a soft spot trailing just behind her as she moves to create a shadow effect.

Use of Theater Techniques

Assistance from the speech and drama department might be obtained for a brief workshop in class as was done for music and art, especially if problems in casting, acting, staging, lighting and technical production are to be considered. However, if the presentation is made in the classroom, more improvisation will be necessary.

Probably the most effective use of the Narrator would be to have him sit to one side of the stage during the entire performance. He could read directly from the script (or pretend to if a tape is used) while the scenes are being performed. The Narrator should have a desk or table at which to sit with a lighted lamp on the desk. This area could be treated as a separate entity with the Narrator remaining in view throughout the entire performance; however, if the area for performing is small, it would be preferable merely to hear his voice.

As indicated previously, students might like to draw or design information about the title and author, cast of characters, and acknowledgments for special effects on the overhead projector with an appropriate musical theme accompaniment. Or they could simply design a small handout similar to those given at the usual productions.

As the opening scene begins, the stage is in complete darkness. The Narrator beings his tale, and the lights rise slowly until Mrs. Little may be seen center rear. She moves slowly center front, the lights dim with a spot only to reveal Mrs. Little seating herself, sedately occupied with sewing or a similar task. As the Narrator heralds the approach of the social workers, they appear in their masks and costumes, moving slowly toward Mrs. Little. Their speeches were shortened so that a threatening staccatto effect might be achieved as they cut into the Narrator's speech. The chant of poor, poor, poor is accompanied by drum beats from "The Empty Foxhole" and the music is gradually faded in until it is quite loud as Mrs. Little is taken away to the mental ward. The stage is completely darkened and the music faded out for the beginning of the movie.

The movie opens with exterior shots of a gate, an inside court, and the wall, all of which give the feeling of enclosure. Interior shots of Malcolm investigating his room, the Swerlins in their living room while Malcolm works, and the schoolroom scene with Mr. Ostrowski complete this portion of the presentation. For students, it is recommended that the order of sequences be followed as closely as possible and that more than adequate footage be shot, both of which will permit easier editing and splicing.

Following the movie, the Narrator resumes while the stage remains in darkenss. Begin to fade in on Big Maybelle singing "Cream in My Coffee(?)" until the appearance of Ella who parades into the spot. At this point, instead of using the spot for the first Ella to parade back and forth, a dance could be used for the whole song by Big Maybelle. Then, as the Narrator continues with responses of "Ella" from the actors, the other two Ellas enter the spot and resolve, signifying the different facets of Ella. Music may be continued, gradually fading out. During the Narrator's last speech, the spot gradually dims as all three Ellas disappear into complete darkness.

Other plays and materials:

Short plays are obviously more adaptable for these purposes. There should also be a reasonable amount of "open space" for significant student expression, left on purpose by the author for the director's imaginative input. Sections from novels, short stories, poetry, especially that of writers like Langston Hughes, should also be examined as potential source material. Choice of non-dramatic text allows still more room for the student to discover what is envolved in writing for the theater.

EL HAJJ MALIK PRODUCTION FORMAT

	PROPERTIES	SUGGESTIONS
PROLOGUE (spirit evocation)	1. MUSIC a. Drums; taped and live b. Recording (taped) "Kulu Se'Mama" (John Coltrane, Impulse A 91) 2. COSTUMES a. Paper sculpture b. Fluorescent spray paint (Krylon) c. White sheet & spotlight (small blue)	1. MUSIC OF THE DAN, Anthology of African Music, Side 1, #3, "Drum Rhythms" 2. AFRO-AMERICAN DRUMS, Ryhniv Go
MOVEMENT 1 (Malcolm ritualistic chant)	1. MUSIC "Africa Speaks: America Answers," Decca DL8446 side 2, #2, "Chant" 2. COSTUMES a. paper sculpture b. flourescent spray paint c. white sheet 3. slide "Superman" 4. bellows	1. use varying formations X,V Traingle, etc. 2. use lab stools 3. use risens 4. use ladders 5. use slide"Nobody Knows My Name," Charles White
MOVEMENT 2 (Klan episode)	1. MUSIC Malcolm's refrain from the "Legendary Son House," Columbia CL 2417 2. Sound effects (newspaper etc) 3. slide "Superman" 4. lights - dim houselights	1. electronic music for sound effects 2. amber light
MOVEMENT 3	1. MUSIC (Malcolm's refrain) 2. Sound effects (wind, voice as instrument, drum sticks, sand bars	1. use muffled drum 2. record sound effects
MOVEMENT 4 EPLIOGUE	1. MUSIC a. "Kulu Se' Mama" b. "Message to the Grass Roots," Malcolm X 2. COSTUMES (same as prologue	

SUGGESTED SEGMENT DIVISIONS OF EL HAJJ MALIK*

I. 1. Ritual, pp. 202-204, (All)
2. Ghostly, pp. 204-205, (5, 7, 8, 9. 10)
3. Murder Scene, pp. 205-207, (2, 3, 4, 8, 9, 10)

II. 4. Social Worker Scene, p. 207, (1, 4, 5, 7)
5. Transition Scene, pp. 207-209, (1, 2, 3, 6, 7, 8, 9, 10)
6. Detention Home Scene, pp. 209-211, (1, 3, 4, 6, 7, 8, 9, 10)
7. Ella, pp. 212-213, (1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

III. 8a. Rhymed Couplet Scene I, pp. 213-215, (2)
8b. Rhymed Couplet Scene II, pp. 215-218, (2 and All)

IV. 9. Blues Scene, pp. 218-220, (3, 4, 5, 8, 9)
10. Harlem Scene, pp.220-222, (1, 3, 4, 5, 9, 10)

V. 11. Red and Friends, pp. 222-223, (1, 3, 5, 7, 8)
12. Literary Scene, p. 223, (6)
13. Red and Friends cont., pp. 224-226, (2, 3, 4, 5, 6, 7, 9, 10)
14. Literary Scene cont., p. 226, (2)
15. Red and Friends cont., p. 227, (1, 4, 8)

VI. 16. Court Scene, p. 227, (2, 6)
17. Prison Scene, p. 228-231, (1, 3. 4, 5, 6, 7, 8, 9, 10)

VII. 18. Malcolm and Women, pp. 231-236, (2, 4, 5, 6, 7, 8, 9)

VIII. 19. Church Scene, pp. 236-243, (All and two murderers)

IX. 20. Conclusion, pp. 243-245, (All)

* Numbers in parentheses refer to participating actors.

EL HAJJ MALIK: SEQUENCE PRESENTATION

APPROACH II

Social Workers Scene (p. 207)

Actor One (Malcolm) on forestage sets the mood for the scene. His tone of voice implies the irony of the intentions of the social workers. Light is focused on Actor One; the rest of the stage is dark. As he says his last line ("That's when the social workers came"), the light darkens on him and is focused to center stage. Actors 7, 4, 5 in dimmed light are arranged in a semi-circle and direct their attention to a bright circle of light that diminishes in size and brightness as the questions are asked. The tone of voice of these actors is cold, cynical, yet filled with a piercing niceness and sinister helpfulness that is destructive to the light which is symbolic of Mrs. Little. Actor One's voice speaks bitterly from the shadows. Actor Four's question ("Why won't you go on relief, Mrs. Little? . . .") ends with the total destruction of Mrs. Little, i.e., the circle of light is so small that it disappears. Siren wails. Actor Five directs his statement ("Children, there's something the matter with your mother.") to the other actors who become Mrs. Little's children. Light darkens on center stage and focuses on Actor One (Malcolm) on forestage; siren continues in the distance and gradually fades away. Actor One speaks his lines ("They hauled her off . . . . ").

Transition Scene (pp. 207-208)

In this sequence only one actor will be Malcolm. Suggested music for the background to this sequence is Roland Kirk's "Black and Crazy Blues." Slides could be used depicting Malcolm's condition at this point. This is an excellent opportunity for student creativity in the making of these slides. Actors arranged informally on stage for a kind of conversational mood. After Actor Three says ("But first . . . ."), light dims and next sequence begins.

Detention Home Scene (pp. 209-211)

Music - electronic sounds in background throughout the sequence.
Lights - spotlights on actors as they speak their lines with appropriate expression and feelings.

Malcolm is in the background in dimmed light; he is making the motions of work--scrubbing, dusting, etc., his motions reflected on the curtain or background. Another actor in the dimmed foreground speaks Malcolm's lines. Blackout at end of this sequence.

"El Hajj Malik"

DRAMA IN THE CLASSROOM:

A lead in through autobiography:

A student written autobiography

An autobiography of a Black artist writer, etc. chosen by individual student and reviewed in class

→ Autobiography of Malcolm X discussed

→ El Hajj Malik read & performed as a dramatic reading in class

(Some) Questions that lead out of this:

- How does an autobiography reflect real life?
- How does drama deal with this material?
- How does the form of "El Hajj Malik" differ from the autobiography?
- How do heroes evolve, and how are they proclaimed?

TOWARD A GESTURAL VOCABULARY

APPENDICES

Page No.

APPENDIX 1: WHAT IS AFRICAN DANCE?, Judith Lynne Hanna 246

APPENDIX 2: exerpts from THE NEGRO SPIRITUAL, Eleanor Struppa 250

APPENDIX 3: THE MEANING OF GESTURE, Robert Moulton 253

APPENDIX 4: BLUES AND DANCE, Othello Shores 258

APPENDIX 5 ORIGINAL DRAMATIC INVENTION, Steve Seaberg & the students from Clark College 258

Appendices 1, 2, and 3 have been removed due to copyright laws.

APPENDIX 4

BLUES AND DANCE

Having amassed a rather sizeable collection of 78 r.p.m. records, many of them blues, I decided to play some of them and discuss their elements with my class, especially the meaning of the blues and blues dance. For the first time many students who had heard Billie Holiday, Chuck Berry, Brownie McGee, Lightning Hopkins, Louis Jordan, etc., actually listened to them.

What a class! After listening to a few selections the students were quick to point out some of the differences between the early blues and the blues of their generation, i.e., B. B. King, Bobby "Blue" Bland, etc. They also agreed that there appeared to be a stronger relationship between the "old" blues and spirituals.

After a couple of days of listening to and discussing the music of blues, I pointed out to the students that this was the music that our parents were dancing to, and I asked them what dances were being done to this music. Many of them had no idea; those who did reply, overwhelmingly said, "the Charleston". Immediately I introduced excerpts from Jazz Dance by Marshall Stearns. In this excellent work, diagrams showing the different dance movements are illustrated. The students were divided into groups to work out dances that were popular during the 30's and 40's. They performed the dances for other class members and discussed the history of the dances with them. Many interesting hours of discussion grew out of this activity, and I personally feel that this was perhaps one of our most enjoyable and successful activities of our first semester's work.

- Suggested Discussions -

1. Relationship of Blues to Religious Music
2. The History of the Blues
3. The Blues Dance(s)
4. Modern Dance versus Blues Dance
5. "Old" Blues versus "New" Blues
6. The Life-Style of the Blues
7. The Blues People
8. Jazz Dance in Black America
9. Black Dancers
10. Dances of the 30's and 40's

Othello Shores
North Carolina A & T

APPENDIX 5

ORIGINAL DRAMATIC INVENTION

Assignment: Do a dance or pantomine.
The students in my class at Clark College did the following:

Addict getting his fix and shooting up.
Charade--spelling out "Clark will be destroyed."
Prostitute picking up a man.
Pregnant woman, walking, sitting down, and suddenly getting a labor pain.
Old woman walking with a cane straightens up at the sight of a young man.
Imitation of a character from the play"The American Dream."
Wife trails and discovers husband with his mistress, fight, killing of the husband.
Group scene--department store personnel, manager, salesclerks, security guard, get into an argument; Black militants side with clerks, steal merchandise, pregnant woman shopper (see above) goes into labor, pregnancy discovered to be stolen merchandise.
Speedway driver at the wheel of her car.
Dance of a puppet.
Having a bowel movement.
Cleaning the toilet.
Jazz dance.
Praying mantis landing on a tree.
Flying airplane.
Addict shooting up, rejecting girlfriend's advances.
Three men in a car smoke pot, rob gas station, are arrested by the third man who is undercover agent.
Couple on the street stopped by policeman, man draws gun and shoots policeman.
Down and out soul brother received induction notice.
One man poker game, catches himself cheating, draws gun, and shoots himself.
A stone.

These pantomines were done toward the end of the semester by which time I had made it clear by my own speech and actions that I would accept whatever the students had to offer, that I would not be embarassed, or censor or correct them in any way, nor grade them other than mark down that they had done the assignment.

All I asked from them was that they would have the guts to get up in front of me and their fellow students and do a dance or pantomine, so at least when they finished the course they could truly claim that they had the experience of doing a pantomine or dance in public, by which action they would never again feel left out of the theater or dance scene.

What they did turned out to show what was on their minds, not always what they had actually experienced, since the students who pantomined shooting up admitted they had not really ever done that. It was, however, on their minds.

Besides pantomine and dance, two of the scenes used pictures and diagrams. The addict and his girlfriend had a picture of a naked couple kissing and the wife had a diagram of the route her husband took to visit his mistress drawn on the blackbord.

The most exciting scene was the department store riot which, like many of the other scenes was spontaneously produced. In fact everybody in the class was in it, so I was the only member of the audience. It was done at my suggestion that maybe it would be possible for the students to do something as a group that they made up as they went along. They took it from there.

An interesting detail of this group scene was that a character from a previous scene was present--the pregnant woman--her character now developing. And this makes me wonder if by adding all the above scenes together the students couldn't make an even greater drama, based completely on their own interests and experiences.

Steve Seaberg and
the students from Clark College

TOWARD A GESTURAL VOCABULARY

FOOTNOTES

1. The following are exerpted from Jahn, Janheinz's MUNTU: The New African Culture. Reprinted by permission of Grove Press, Inc., pp. 64-68.

2. From New African Literature And The Arts, Joseph Okpaku, ed., c. 1970, pp. 312-317. Reprinted by permission of Thomas Y. Crowll Co.

3. From FOCUS ON CANCE III. Reprinted by permission of American Association of Health, Physical Education and Recreation, Washington, D.C.

4. Ibid.

V

ESOTERICISM: THE MYSTERY SCHOOLS

ESOTERICISM: AN INTRODUCTION

FOREWARD

"As he (Rudolf Steiner) says forthrightly, 'The materialistic way of thought will never give rise to a really practical art of education. Practical as it appears in itself, materialistic thought is impractical when the need is to enter into life in a living way.

"These words assume awesome significance in face of contemporary events, for the implacable, cold, ruthless, intellectual materialism, diabolically clever, not let loose in the world, is bent upon the destruction of everything human among mankind and the production of brutality and destructiveness on a scale unimagined until now. What we can observe in our contemporary world is but a prelude to a cataclysm which will lay waste civilization as we know it unless at this fateful hour it is possible for at least some part of mankind to learn how 'to enter life in a living way,' and to stand as a counter-force in a world which, absorbed in materialistic achievements and comforts is unwittingly awaiting the deathstroke."

[Paul M. Allen, in Education as an Art, Steiner Publications.]

* * * *

The New York Times Magazine of June 1, 1969, published an article by the Catholic priest, Father Andrew M. Greeley, under the title, "There's a New-Time Religion on Campus," over which had been printed: "Call it the neo-sacred, I Chingism, witchery, Teilhardism . . . ." Father Greeley's article documented what was already generally known, which was that by mid-1969 the neo-sacred had become the point of departure and of arrival for great numbers of university students throughout the United States. Professor Huston Smith of M. I. T. was quoted by Father Greeley as having said (inter alia): "Nor were the students dallying with these subjects. They were on the drugs; they were eating brown rice; they were meditating hours on end; they were making their decisions by I CHING divination, which one student designated the most important discovery of his life; they were constructing complicated electronic experiments to prove that their thoughts, via psychokinesis, could affect matter directly. And they weren't plebeians. Intellectually they were aristocrats with the highest average math scores in the land, Ivy League verbal scores, and two or three years of saturation in M.I.T. science."

An attempt to account for this phenomena would very likely be of great interest, but it is of no practical relevance here. Neither would there be any logic or profit in examining one after the other such aspects of the neo-sacred as Asian philosophy, meditation, yoga, Zen, astrology, tarotcards, parapsychology, witchcraft, magic, psychedelic drugs, *et cetera*, *et cetera*, as though they were to be found in water-tight compartments, and are to be understood by merely reading up on them.

There are those,however, who dismiss the whole thing with a wave of the hand, either as evidence of the immaturity and/or instability of young minds, or as a passing phase of "impressionistic behavior" which can not last because it lacks "hard empirical data" on which science must (?) rest.

As against that kind of attitude, there is the article by the child psychologist Eda Leshan in the *New York Times Magazine* of December 1, 1968, in the course of which she wrote:

> "I am speaking of the young people who question the moral justification of a terrible war, who want to know how we can travel to the moon but so pollute our water and our atmosphere that life becomes endangered, who wonder aloud at our turning this nation into one huge highway. These young people ask why we insisted on teaching them about the Constitution when, as a nation, we absolutely refused to abide by its requirements in regard to men of different color. They call attention to the hypocrisies by which we live. They see our materialism, our pretensions about religion while we practice dog-eat-dog five days a week. They laugh at our horrors over their four-letter words as they observe the switch-your-partner game popular among their elders. . . . They turn their back on the three-bathroom house, the assured future in the family business; some of them even spurn the graduation-present sports car. They are totally indifferent to material possessions and to external appearance of things and persons. They have dared to tune us out."

Students' comments which Father Greeley reported in his article which appeared six to seven months after Edith Leshan's,--and to which reference has been made above,--more than substantiate Edith Leshan's observations, and seem to indicate that this is a more meaningful way to seek to understand the appearance of the neo-sacred at least on Campuses in America.

It is the factual presence of this neo-sacred that is relevant here, from which arises the need for guidance to those who feel drawn towards it,but are not sure of anything else. Those who have already found their way and are happy about it no longer need this kind of guidance. But not all are so fortunate, and of course not all the seekers are necessarily young-in-years. The emphasis here is therefore not on youth per se, but on aspiration-for-Esotericism, and every such student is traditionally referred to as "the aspirant," an apt term that might as well be used here from this point on.

The term "esotericism" is being used here to cover all aspects of Occultism, Mysticism, and Magic, each of which has its own various aspects. Obviously the first thing to do is to determine what Esotericism itself is, in so far as one can. Even in its colloquial use, that which is esoteric is that which is hidden; it is that which is known by a select few who have been "initiated" into the guarded secret, often referred to as "the mysteries." To some people, it is but a short step from here to believing that in Esotericism an incredible amount of hush-hush cloak-and-dagger business is necessarily involved, or that it is all hocus-pocus, a whole series of clap-traps, without a single shred of evidence to support even the possible reality of the so-called esotericism.

Let us consider three hypothetical persons, X, Y, and Z, and an automobile. Now X enjoys being driven in an auto, but does not know how to start the thing, and would not dream of putting his hands on the steering wheel. But Y is a competent and experienced driver who enjoys being at the wheel. If however mechanical faults were to develop in the auto, then Y must seek out Z--the highly-trained and equally efficient driver-mechanic who can get the vehicle back on the road with a full guarantee of its flawless performance.

Now, Y's knowledge of driving is esoteric to X but not to Z; while Z's knowledge of the internal workings of an auto is esoteric both to Y and to X but of course not to Z himself, for he knows. He does not need to adopt the system of trial-and-error, simply because he can 'read' the under-bonnet part of an auto as easily and effortlessly as we can read the cat saw the mouse. But that is only because we have learnt to read. Otherwise those letters would be 'esoteric' to us.

No matter in what context it is used, the term Esoteric means no more than "hidden," and it is "esoteric" only to those to whom it is hidden. That which the un-initiated call "magic"--for example,--is nothing more than a science based on "hard" empirical facts, to those who have been trained in that science. There is absolutely no validity in the aura-of-the-mysterious with which such terms are nearly always surrounded. In other words, all the classified information in the archives of a National Government are in every sense "esoteric" to those who have no access to such information, not simply because they are "hidden" by being kept out of reach, but also because the knowledge that such information would bring in its train also remains "hidden" from the average national, who is thereby prevented from using that knowledge in ways that the National Government might deem unwise or downright injurious to the Nation at large.

There is, however, one thing that distinguishes Esotericism per se from any other analogy we may find, and it is simply this: Esotericism is concerned first and last with a Way-of-Life by the individual. Any genuine esoteric school is concerned, totally, with the individual student as the unique manifestation of the creative Forces of Life that he or she is, and is equally totally involved in bringing that individual student into alignment with the Creative Forces of Life. Nothing more, but nothing less.

It is this that is Education at its most meaningful. In fact it was precisely this that Education used to mean. In other words, to be "educated" meant to be initiated into the ways of the gods and of Nature, as guides for personal and collective living as a human society. Lewis Mumford outlines the course of events in Greece B.C. in Chapters Six and Seven of his The City in History. With reference to the Hellenic City of pre-7th century B.C., he writes:

> "The core of the city, the center of its most valued activities, the essence of its total existence, was the acropolis; for the acropolis was above all the home of the city's gods, and here were all the holy offices derived from nature and history . . . . Even before the first temple or palace was built, the Acropolis swarmed with gods and nymphs, the same chthonic gods, gods the earthly and the human underworld, that marked Delphi as a sacred spot and have not yet entirely lost their magic power or their mystery."

And also:

> "For a brief generation in Athens, the ways of the gods, the ways of nature, and the ways of men came close to a common point; it seemed as if the arrests and fixations, the aberrations and perversions embedded almost from the beginning in the very stones of the ancient city might be overcome."

Under such conditions, there could be no need to distinguish between "Esotericism" and non-Esotericism, for all was what we now call Esotericism. It faded out in Greece when she became imperialistic; and it was not till then that the "Mystery Schools" arose as "new religions," because the old shrines and temples and the daylight rituals had had to give way, in imperialistic Greece, to private clubs, friendly societies, burial groups, fraternities. To quote Mumford:

> "The movement that resulted in the creation of these new religions and cults must be interpreted, I submit, as a profound revolt against civilization itself: against its lust for power and wealth, its materialistic expansion and repletion, its degradation of life to the servitude of the body, its destruction of spontaneity by vacant routine, and the misappropriation of the higher goods of life by a dominant minority.
>
> "All this began far earlier than the sixth century B.C., for the emptiness of civilization that had no other goals than its own existence had become visible, as I have pointed out, long before: Vanity of vanities, all is vanity under the sun. The spirit expressed in the new religions had found utterance as early as the Assyrian tablet on Utnapishtim, Noah's alter ego:
>
> Give up possessions, seek thou life:
> Forswear [worldly] goods and keep the soul alive."

What effect did this 'emptiness of civilization' have on Education? Again to refer once more to Mumford:

> "Except in the physical sciences, in the more quantitative scholarly disciplines, and in the production of material goods, nothing prospered in the post-Hellenic city. For as technological organization and wealth increased, the ideal purposes of the city no longer found expression in daily life. Even the mind was starved, not for lack of food, but by its being overstuffed with depleted and sterile nutriment. The museum and the library took precedence over life and experience: collection and classification became the chief avenues of intellectual activity. The proliferation of devitalized knowledge, knowledge treated as a substitute for responsible action, not as an instrument of life, properly takes its name from the great metropolis of Alexander. 'Alexandrianism' brought such knowledge to heights rivaled only by the suavely empty productions fostered by the great educational foundations of our own time."

In Western Europe, the critical point occurred at the Renaissance, which has sometimes been referred to as marking the death of sacred art and the birth of profane art. There was also a resurgence of Mystery Schools around that time; but to belong to such a school was to court death, and so the Mystery Schools were forced, like the early Christians, to function under the greatest secrecy to survive at all. In the comparative safety of mid-twentieth century, that secrecy seems somewhat irrational, and in the minds of most people it has become identified with the Esoteric Schools themselves.

The point here is that Esotericism is not an abnorma, anti-social, shadowy and therefore possibly false something-or-other, which the sensible person of good-will must shun as he would the plague. The aspirant must be clear in his mind beyond all doubt that Esotericism is anything but that. On the contrary, Esotericism views the individual human being as a microscopic replica of the entire Cosmos, to which he relates, and with which he inter-acts at every point. To bring the individual student to a conscious realization of this fact is perhaps the ultimate goal of every genuine Esoteric school. There is no room for mass-production here, for every man and every woman is unique as a human being, a god-in-the-making and not a social or political or behaviorist animal.

The first step in Esotericism is the ability to the aspirant to recognize this fact as being literally true, particularly for him as an individual. No one can take the step for him, because it must be an interiorized conviction that becomes, for the individual, a primary assumption (if you like), about which there can be neither doubt nor agreement.

The Hermetic Tradition, which for many people is Esotericism at its most profound and meaningful, states blunty in The Divine Pymander:

> If thou dost not make thyself God-like, thou canst not know God; for like is intelligible only to like.
>
> Expand thyself unto the immeasurable greatness, passing beyond all body, and transcending time, enter Eternity, thus shalt thou know God.
>
> Conceive that nothing is impossible unto thee; think thyself immortal and able to know all--all sciences, all arts, the nature and way of life of every creature.
>
> Become higher than all height, lower than all depth; comprehend in thyself the qualities of all creatures, of fire and water, the dry and the moist; and likewise conceive thyself to be in every place--in earth, in sea, in heaven, in the unbegotten, in the womb, in the young, in the old, in the dead, and in the after-death state.
>
> And if thous canst know all these things simultaneously--all times, places, deed, qualities, and quantitites--thou canst then know God.

How does one do this? Hermes replies:

> Withdraw into thyself and it will come to pass. Ardently desire to know Him, and He will come. Still all the senses of the body, purge thyself of the irrational torments of Hyle [i.e., Matter], and thy divinity shall come to birth.

"The irrational torments of Hyle!" What are they? Hermes lists twelve, in the following order: Ignorance. Grief. Intemperance. Incontinence. Injustice. Avarice. Falsehood. Envy. Guile. Anger. Rashness. Malice. The aspirant must acquire in their stead, Divine Knowledge; Joy; Temperance; Continence; Justice; Communion--a sharing with instead of avarice; Truth, which brings along in it train, The Good, Life, and Light. It is--says Hermes--"upon the coming of these ten--which drive away the twelve--[that] the intellectual (spiritual) birth is consummated, and we are made contemplators (of God) by the birth."

In no other field of endeavor does each individual have to "do his own thing" as much as here. Esotericism demands above all else, active individual involvement in the most practical ways, by the individual, for the individual. No man can save but his own soul, any more than a doting parent can memorize the multiplication tables for a beloved child.

It that is so, what role is there for an Esoteric School to play? Why bother with one?

One way of dealing with that legitimate question is to suggest that in sober reality, the serious genuine esoteric student passes through three phases: (a) preparation, (b) tuition, (c) service. What any genuine esoteric school has to offer can be likened only to "new wine" which may not be put into "old bottles," for the inevitable result in that instance can only be the breaking of the bottles and the spilling of the wine, as the Prophet of Nazareth reminded His hearers.

Therefore the aspirant must first recondition himself into being as near to a "new bottle" as he can. For this preparation-phase all he needs to find is as much blood-seat-and-tears as may be necessary to enable him to rid himself of "the irrational torments of Hyle." Once he is well on his way towards his goal, he is bound to attract the attention of that particular esoteric school that his unique individuality requires. Like attracts like, and like is intelligible only to like.

Then the aspirant enters on the tuition-phase, for which proper guidance by a genuine school is indispensable. One who has no knowledge of how electricity works can nevertheless with safety buy a two-cell flashlight and batteries, and figure out on his own how to put the thing together. But he can not carry this process of trial and error into the power house generating thousands of electric volts for obvious reasons. He must work under the direct supervision of one who knows precisely just what the rules are.

The situation here has been most admirably summed up by Manly Hall in two paragraphs in his slim paperback Magic, every line of which is food for thought. In his paragraph 47 you find:

> "Do not experiment. In spiritual things experimentation is usually fatal, and unnumbered students have gone to untimely graves and lunatic asylums, or have become obsessed while they were trying something. Keep away from phenomenalism; there is nothing in it for the true student. He is not seeking to gain salvation through his eyes, but through his soul. Phenomenalism never appeals to the higher side of the nature, but, at most, satisfies only inquisitiveness. As of old, so today, the cry is seldom 'save souls,' but is usually 'show us miracles.'"

And in his paragraph 73 he writes:

> "The laws of nature obey no man. They know neither virtue nor vice. Like the one-eyed Cyclopes of the Greeks, they are giants that fulfill their predestined work, unmoved by the right or wrong use of their forces. The wise man obeys the laws of the substances with which he works, and thereby causes these substances to work for him; but let him for one instant break the laws of the energies which he is controlling, and they destroy him without compunction or discrimination."

During this tuition-phase, therefore, one must completely forget all about doing-his-own-thing, and submit himself to his teachers, for his own safety if for nothing else.

Once he has absorbed as much tuition as he is ready for and can assimilate, then the aspirant must become a "server," as his third-(service) phase. He has been taught. Now he must in turn teach, to the fullest extent that he can, all those who come his way, and are of their own free will prepared to listen. He may not under any circumstances constrain; neither may he at any time so much as toy with the idea of using whatever knowledge he may possess for material gain or personal advantage.

It is not for nothing that Spirit has been correlated with Fire as its element. A thousand million candles can be lit from one original candle without diminution of the flame or that original candle. Likewise with knowledge of things of the Spirit. The aspirant's candle has been "lit" by his Esoteric School. The more candles he is able to light, the more light he himself will have.

To put it another way. Not until he is able to share what insight he may possess will the innermost meanings of those insights become apparent to him. One right, and one right alone can he properly exercise; never to put 'new wine' into 'old bottles,' for he carries the responsibility of accounting for the'wine' to those who entrusted him with it.

During this service-phase, the distinction between the individual and his esoteric school becomes an academic one. There is no longer any difference between "his own thing" and that of the esoteric school, or that of the manifestations of the Creative Forces of Life.

There is another side to all the foregoing. The aspirant (so-called in this instance) who can not, or will not become actively involved in ridding himself of his twelve torments of the Hyle, and is merely 'interested' in Esotericism, is likely to 'study' it so well by reading up on every imaginable aspect of it so well and so thoroughly that he becomes--for the uninformed masses--an 'authority' on the subject. At most, insofar as the genuine aspirant is concerned, he is like the Instructor at a Driving School who teaches Driving in the comfort of his own office by showing exquisite color films on the Technique of Driving. So many of these "theoretical-esotericists" know how to present their case so well that some of them even start "esoteric schools," by correspondence, often at fees which are beyond the means of all but the well-to-do.

Genuine Esoteric Schools never charge fees. They depend solely on free contributions, and what is more, they limit the maximum contribution at a very low ceiling, and once a student is accepted, his lessons come regularly whether or not his promised contributions are paid up. Freely ye have received, freely give, is Law which may never be broken, to every genuine Esoteric School,as it must be for every student once he reaches the service-period.

It will be clear from the foregoing that by far the most important phase is the first--or preparation--phase, for the aspirant. This phase must now be explored in some detail.

Literature on almost any aspect of Esotericism is so abundant today that sifting the wheat from the chaff is an almost impossible task. In any case, the reading of books is not without its serious dangers, in that it can, and often does, offer a way of escape from the effort of thinking. One becomes speedily innocent of the guilt of thought. The wise persons reads a little at a time and ponders long on what he has read. Only by using the muscles of the mind can those muscles develop. Therefore one goes all out to find books which stimulate thought, rather than pump facts and general statistics into the mind.

Moreover, to flit from author to author, or from system to system, often produces--or is the activity of--the grasshopper mind. Nothing is more fatal to Esotericism than that. But some reading must be done, and it might be helpful to suggest here a list of books which will be numbered to facilitate subsequent reference in this Paper. The list is meant, of course, only for those who may need some assistance in finding the right thing to start off with. Hopefully one or two books from the following list may serve that purpose, or lead the person to something else that does.

1.	The Fifth Dimension.	Vera Stanley Alder
2.	The Finding of the Third Eye.	ditto
3.	Wisdom in Practice.	ditto
4.	The Secret of the Atomic Age.	ditto
5.	The Wheel of Rebirth.	H. K. Challoner
6.	Regents of the Seven Spheres.	ditto
7.	The Divine Pymander of Hermes Trismegistus.	
8.	I CHING: The Book of Change.	John Blofeld
9.	Modern Man In Search of A Soul.	C. G. [illegible]g
10.	Man and His Symbols.	C. G. [illegible]
11.	Basic Self-Knowledge: [An introduction to Esoteric Psychology]	Harry B[illegible]min
12.	First Principles of Philosophy	Manly P. Hall
13.	Education as An Art	Rudolf Steiner
14.	Meditations on the Signs of the Zodiac	John Jocelyn
15.	Toward Aquarius.	Vera W. Reid
16.	Astrology: The Space Age Science	Joseph E. Goodavage
17.	Astrology: A Cosmic Science	Isabel M. Hickey
18.	Man And The Zodiac	David Anrias
19.	Winged Pharaoh	Joan Grant
20.	Lord of the Horizon	ditto
21.	The Middle Pillar	Israel Regardie
22:	The Rosicrucian Cosmo-Conception	Max Heindel
23.	Analytical Psychology: Its Theory and Practice [The Tavistock Lectures]	C. G. Jung [Vintage V-636] (Forward by E.A. Bennet)
24.	C. G. Jung	E.A. Bennet [Dutton D 98]
25.	What Jung Really Said	E.A. Bennet [Schocken SB 265]
26.	From Sphinx To Christ: An Occult History	Edouard Schure
27.	The Seven Keys to Colour Healing	Roland Hunt

28.	The Eighth Key to Colour	Roland Hunt
29.	The Lost Keys of Freemasonry	Manly P. Hall
30.	Healing and Regeneration Through Color	Corinne Heline

Note: Most of the above books can be ordered from Samuel Weiser, Inc., 734 Broadway, New York, New York 10003, if it should prove difficult to get them elsewhere in your area of residence.

To the above list should be added books by Kahlil Gibran, especially his Jesus: The Son of Man, and The Prophet; the study of Gibran by Barbara Young in her This Man From Lebanon should prove a most useful addition to a Gibran Library.

Of particulalry special relevance here is the following: Metaphysical Meditations by Paramahansa Yogananda obtainable at Weiser's, address given above.

The 1971 publication of Yogananda's "Metaphysical Meditations" carries a notification on its first reading-page the text of which is given in full hereunder:

> Paramahansa Yogananda entered mahasamadhi (a yogi's final conscious exit from the body) on March 7, 1952. Mr. Harry T. Rowe, Los Angeles Mortuary Director, Forest Lawn Memorial-Park, sent Self-Realization Fellowship a notarized letter in which the following extracts appear:
>
> > "The absence of any visual signs of decay in the dead body of Paramahansa Yogananda offers the most extraordinary case in our experience. . . . No physical disintegration was visible in his body even twenty days after death . . . . This state of perfect preservation of a body is, so far as we know from mortuary annals, an unparalleled one. . . . No odor of decay emanated from his body at any time."

(Note: Self-Realization Fellowship publishes Yogananda's book.)

Yogananda's book, available at Weiser's in Paperback for approximately $1.00, (a) indicates wherein lies the secret of the perfect preservation of his physical body even twenty days after death, (b) clearly outlines what Meditation is,--a most important factor for the aspirant during his preparation-phase, for it is chiefly through Meditation properly carried out that he can hope to get rid of the flaws in his character, and (c) gives more than ample ideas on which to meditate.

To catch a glimpse of what might well be Yogananda's secret, one has to companion with his book, and think on it deeply,until the printed words that one has read or memorized or learnt to visualize disappear, gradually dissolving to reveal that which lies behind words. The one thing that is clear is, however, that while Esotericism may demand active individual involvement and commitment, its boons to that individual are no less practical than the practical demands it makes on each individual student. It is the complete absence of any of the twelve torments of the Hyle in the mind of an individual during his lifetime that places that individual's body after his death beyond the reach of their destructive and disintegrating effects.

What Meditation is, constitutes the FOREWARD to Yoganada's book. It is reproduced in full hereunder:

> Most persons would want to meditate if they understood how to do so. The purpose of meditation is to know God, to connect the little joy of the soul with the vast joy of the Spirit.
>
> Meditation is not the same as concentration. Concentration consists in freeing the attention from objects of distraction and focussing it on one thing at a time. Meditation is that special form of concentration in which the attention has been liberated from restlessness and is focussed on God. A man may concentrate on the thought of Divinity or of money; but but he may not meditate on money or on any other material thing. Meditation is focussed only on thoughts of God and His holy prophets.
>
> Meditation consists in certain physical, psychological, and metaphysical processes by which the "static" of restlessness may be removed from man's mental"radio," which may then be tuned in with the Infinite.
>
> All forms of meditation involve the one who meditates, the process of meditation, and the Object of meditation. The aim is to attain a consciousness of Spirit by calm, continuous, one-pointed attention, until the soul is merged in everlasting bliss. The meditator should therefore know a definite method of meditation and should choose a definite spiritual thought or experience on which to meditate.
>
> This book offers certain definite methaphysical methods of meditation for the student who has already struggled through the mobs of rowdy thoughts and has entered the portals of silence.
>
> The meditations given are of three types: prayers or demands addressed to God, affirmations about God, and those spoken to the individual consciousness. Select one that meets your need and audibly or mentally repeat the words slowly and purposefully until you become absorbed in the inner meaning.

The three types of meditations were subsumed in Yoganada's book under the general headings: 1: DEVOTION AND WORSHIP, 2: MEDITATIONS ON GOD, and 3: EXPANSION OF CONSCIOUSNESS. The examples given below are from the third type, i.e. Expansion of Consciousness.

On his page 36. THE COSMIC SEA.

When you find that your soul, your heart, every wisp of inspiration, every speck of the vast blue sky and its shining star-blossoms, the mountains, the earth, the whippoorwill, and the bluebells are all tied together with one cord of rhythm, one cord of joy, one cord of unity, one cord of Spirit, then you shall know that all are but waves in His cosmic sea.

On his page 71. SPREADING DIVINE JOY.

Beginning with the early dawn each day, I will radiate joy to everyone I meet. I will be mental sunshine for all who cross my path. I will burn candles of smiles in the bosoms of the joyless. Before the unfading light of my cheer, darkness will take flight.

Let my love spread its laughter in all hearts, in every person belonging to every race. Let my love rest in the hearts of flowers, of animals, and of little specks of stardust.

On his page 78. FRIENDSHIP AND SERVICE.

I will abide in receptive hearts - an unknown friend, ever rousing them to sacred feelings, silently urging them through their own noble thoughts to forsake their slumber of earthliness. In the light of wisdom I will dance with all their joys in the unseen bower of silence.

I will behold the person who now considers himself as my enemy to be in truth my divine brother hiding behind a veil of misunderstanding. I will tear aside this veil with a dagger of love so that, seeing my humble forgiving understanding, he will no longer spurn the offering of my goodwill.

The door of my friendliness will ever be open equally for those brothers who hate me and for those who love me.

I will feel for others as I feel for myself. I will work out my own salvation by serving my fellowman.

On his page 94. OVERCOMING ANGER. (Excerpt).

I make up my mind never more to wear anger on my face. I will not inject the poison of anger in the heart of my peace and thus kill my spiritual life.

I will be angry only with anger and with nothing else. I cannot be angry with anyone because the good and the bad both are divine brethren, born of my one divine Father

On his page 95. ON CRITICISMS AND MISUNDERSTANDING. (Excerpt).

I will not waste any time in talking about the faults of others. If I find myself inclined to enjoy criticising others I will first talk loudly against myself before others.

I will criticise no one unless asked by him to do so, and then only with a desire to help.

On his page 97. ON HUMILITY AND PRIDE. (Excerpt).

All my powers are but borrowed powers from Thee. ....

Train me not to be proud. Thou art the Guru-Preceptor, teaching in the temple of all souls. I bow to Thee at the feet of everyone.

I will conquer pride by humility, wrath by love, excitement by calmness, selfishness by unselfishness, evil by good, ignorance by knowledge, and restlessness by the ineffable peace acquired in the stillness of inner silence.

To meditate on ideas of this type, and then to companion with them as one goes about his 'common tasks and daily rounds' has built-in virtues that cannot but produce abundant results.

In addition to Meditation, a careful reading of Chapters 9, 10, and 11 in Vera Alder's THE FINDING OF THE THIRD EYE, of Roland Hunt's THE SEVEN KEYS TO COLOUR HEALING and more particularly his THE EIGHTH KEY TO COLOUR, and of Corinne Heline's HEALING AND REGENERATION THROUGH COLOR, (listed in the Suggested Books above as items 2, 27, 28, and 30), should give the imaginative person ideas on how to use Color per se as a self-reconditioning-agent.

Roland Hunt's Chapter on "The Master Colour-Key to Self-Analysis" (vide his Eighth Key to Colour), outlines a practical method that any interested person can make use of quite easily. The quote on pages 8 and 9 of Corinne Heline's Book mentioned above, dealing as it does with Color Dynamics supplies other ideas on how to utilize Color to advantage in this preparation-phase.

The correspondences given by the same authoress in the same book between the Astrological Signs, the days of the week, flowers, perfumes, metals, jewels, and colors, provide still further ideas for an in-depth exploration and use of Color Dynamics, and offers direct links with the books on Astrology per se, listed above as items 14, 15, 16, 17, and 18; to these must be added Chapters 4, 5, and 6 of Vera Alder's THE FINDING OF THE THIRD EYE, item 2 in the above list of suggested books.

The drawing of the Astrological Symbols for the Signs of the Zodiac, and coloring them according to the scale of colors provided by Corinne Heline for subsequent meditation, is but one of many ways in which Color Dynamics may be with advantage impressed into the service of the student or aspirant. For the symbols may be substituted, either the animal represented by each sign, or the reproduction of the illustrations provided by Jocelyn in MEDITATIONS ON THE SIGNS OF THE ZODIAC; other possibilities should be sought-after by the individual person, so that one becomes involved in something that holds one's real interest.

Vera Alder on the other hand gives correspondences between Color, Planet, and Musical Sound; this opens up other possible avenues of active exploration and use of Color Dynamics along with Music.

It might be well to state here that correspondences by several authors do not always agree. At this preparation-phase, therefore, one does not mix systems unless they agree. They are more likely NOT to agree, and so one uses one set of correspondences at a time. Sooner or later the individual student will in all probability find it essential that he should have such a grasp of the qualities and basic characteristics of the Planets and the Zodiacal Signs, that he can then go one stage further and develop his own scale of color, drawing fully on all the other scales of color that he knows; or he may come across a particular scale of color that he knows instinctively is the correct one. He can be sure that if he can so prepare himself that he links up later with a genuine esoteric school, any errors he may have made will be put right.

References to the four elements of Fire, Air, Water, and Earth in esoteric writings have nearly always been mis-interpreted as applying to these elements as we know them. The aspirant must not fall into this ditch. Reference should be made to Chapter 2 of Edouard Schure's FROM SPHINX TO CHRIST, (number 26 in the above list), which carries the Chapter-Heading: "The Fire-Principle And The Hierarchy Of Powers", in which we find, inter alia in a quote from Rudolf Steiner:-

> The meaning of the four elements is no longer understood by present-day materialism. In the esoteric sense, the elements to not simply signify simple and irreducible substances, according to the conceptions of modern chemistry, but successive states of matter.
> 1. Earth signifies the solid state (in this sense ice is Earth).
> 2. Water signifies the liquid state (in this sense mercury and molten iron are Water).
>
> Fire or Heat is a subtler and finer state than Air. It might be called 'radiant matter', a term used by Crookes. (etcetera).

The classification of the twelve Signs of the Zodiac under the Four Elements can only be meaningfully understood in the esoteric sense of these four Elements.

Moreover, Max Heindel sees in the twelve Signs of the Zodiac the "Twelve Great Creative Hierarchies" without Whom our Solar System simply would not exist. For further details on this point, please consult his Rosicrucian Cosmo-Conception, number 22 in the above list of suggested books.

The point here is that in handling these Astrological Symbols, there must be the realization at the back of the mind that one is handling spiritual things. Astrology is indeed a Divine Science. We all know that it has been prostituted into mere fortune-telling device, but as Manly Hall commented somewhere, "the undevout astrologer is mad". The way to Esotericism does not lie in the debasing of spiritual things.

It is not commonly realized that what we identify today merely as Saturn, Jupiter, Venus, etcetera, were originally identified as The Star of Saturn, The Star of Jupiter, The Star of Venus, and so on down the line. In short, to the ancients, the Planet which we see through a telescope is but the body of a highly advanced Spiritual Entity, Who may be invisible to the eyes of flesh, but Who nevertheless exists, as the invisible Spirit in man undoubtedly exists despite the fact that we can not see that either.

It is precisely because of the spiritual-element inherent in these Planets and Signs of the Zodiac, a spiritual-element which necessarily permeates their physical bodies and symbols through and through, that their proper use in the right frame of mind does yield results. And we may not confuse "symbol" with "sign". Man makes "signs", but "symbols" make Man. A Sign is easily exhausted with reference to its meanings in a few sentences. Not so a Symbol, for it has endless ramifications, many of which are absolutely beyond the comprehension of man. Thus the road-sign for cross-roads is one thing; the same figure as the Cross, either in Mythology or in Christianity, is quite a different matter altogether. The 'figures' which represent either the Planets or the Signs of the Zodiac are Symbols, and should be regarded accordingly by the individual who hopes to gain anything worth while through handling them.

The various ways of using these Symbols along with Color Dynamics and in other directions have been touched on most briefly above. Fuller exploration is better approached at actual meetings, rather than on paper.

Three things the student of Esotericism may never allow himself to forget, or even temporarily lose sight of. The first is that indeed every individual lives on this Planet more than once, and that indeed there is a Law of Cause and Effect, known more commonly as The Law of Karma. No one cheats Life. If we incur debts, Life sees to it that we pay them in full, if not in the life in which they were incurred, then in a subsequent one. THE WHEEL OF REBIRTH by H. K. Challoner offers a classical documantation of the fact that no one plants thorns at seed time, to reap grapes at harvest time. Therefore the motive for becoming involved in esoteric studies must receive the most penetrating examination by the individual. To hunt for Power over one's fellow-human-beings through esotericism is madness gone beserk. "Power without Wisdom is but another name for Death" is as true today as it has always been and always will be. The only safe motive is hunger for spiritual illumination, as a prelude to unremitting service to humankind to the absolute limits of the individual's capacity and resources. Anything else is dangerous.

The second thing is that God is if anything more anxious that Man should know Him more than Man is to know God. Therefore, the first faltering steps any individual takes in the right direction automatically ranges on his side all the Creative Forces of the Cosmos. If the individual has staying power, if no amount of seeming failures will discourage him enough to deter him from forging ahead as best as he knows how, then he will indeed find sooner rather than later that his darkest hours preceded a glorious golden dawn.

The third thing is that Man himself is indeed Divine. He is not by any manner of means the descendants of Apes as the befuddled men of profane science teach. Esotericism states categorically that Man, like the Macrocosmic Pattern after which he was shaped, has a sevenfold nature, identified as follows:-

1: The Archetypal, Essential, Universal Principle.
2: The Higher Mind, or Nous.
3: The Soul, the immortal, self-maintained, self-motive principle.
4: The Lower Mind, i.e human reason and intelligence.
5: The irrational and animal nature.
6: The appetitive and vegetative nature, and
7: The physical body.

When therefore, in THE DIVINE PYMANDER (quoted above), the student is told to make himself God-like, to expand himself into immeasurable greatness, to conceive that nothing is impossible to him, to see himself as immortal and able to know all things, ... what is in fact being urged is that the individual transfers his consciousness from the lower levels of his sevenfold nature to the higher levels of that same nature. Man can know God, for man has God within him. Only when the individual has allowed himself to become enslaved by his lower mind and its lower attendants does he lose sight of the fact that he also has the higher levels at his command. It is this realisation that Esotericism assists the individual to recover.

Thus it is not surprising to find, in Yogananda's Metaphysical Meditations:

> Heavenly Father, destroy in us the wrong thought of ages - that we are frail human being. Manifest Thyself as the light behind my reason: the deep blaze of Wisdom.

And also from the same source:-

TO AWAKEN MENTAL FREEDOM.

> Sit still with a straight spine. Cover up your fidgety eyeballs with the sheets of your eyelids. Hold them still. Then loosen your mind from the consciousness of body-weight. Relax the nerve-strings that are attached to the heavy muscles and bones of your body. Forget the consciousness of carrying a heavy bundle of bones tied in the thick cloth of flesh. Rest. Free your mind from the consciousness of a beast of burden. Do not think of your body-load, but feel your soul untied from the constant material quality of heaviness. Mentally race in your fancy's airplane above, beneath, left, right, in infinity, or wherever you want to go. Feel and meditate on this, your mental freedom from your body. Dream, dwell, and feel this body-aboveness when sitting still; the consciousness of freedom will constantly increase.

At other times one comes across words like: "If there be naught of God in thee, what has God to do with thee?" - Which is saying the same thing the other way round.

Therefore the student or aspirant or however identified, must recover his clear sense of the godhead in him, and he may not allow himself to lose sight of it for the fact that it is.

These three things will bring to the weary-traveller that almost every student of esotericism finds he has become, "the gifts of the Master" which form the theme of "The Song Of The Twelve Jewels" by J. C. Johnston in his THE BOOK OF THE BELOVED. What are these gifts?

In darkness, Light;
In sorrow, Joy:
In turmoil, Peace.

In hatred, Love;
In weakness, Strength;
In labours, Rest;

In perplexities, Insight;
In dangers, Laughter;
In happiness, Compassion:

In failure, Wisdom;
In exile, Sweetness;
In weariness, Delights.

Let the student then make a permanent habit of reciting the following excerpt from the Hermetic HYMN TO THE ALL-FATHER, morning, noon, and night, each day of every week, of every month, of every year, aloud in the privacy of his own room, silently but no less fervently in public:-

Holy art Thou, Who by Thy Word hast established all things that are.
Holy art Thou, of Whom all Nature hath been born an image.
Holy art Thou, Whom Nature hath not formed.
Holy art Thou, Who art more mighty than all power.
Holy art Thou, Who transcendest all pre-eminence.
Holy art Thou, Who excellest all praise.

So shall a ray of Light shine upon the path of the student, and lead him to the Plain where dwells the Spirit.

MYTHOLOGICAL MAN

MYTHOLOGICAL MAN

Page No.

AN OVERVIEW 281

1. VISUAL

- A. USE OF VISUAL MATERIALS IN MYTHOLOGICAL MAN 288
    - 1. PRINTS 289
    - 2. EXPERIMENTAL FILMS FOR USE IN MYTHOLOGICAL MAN UNITS 290
- B. TWO APPROACHES TO THE FILM DEAD BIRDS 292

II. THE MYTHICAL SEQUENCES

- A. BIRTH 297
- B. THE JOURNEY 299
- C. DEATH OF THE HERO .304
- D. DEATH AS PUNISHMENT 307
- E. THE HERO 308

III. USE OF MYTHOLOGICAL APPROACH IN SEVERAL LITERARY WORKS

- A. MYTHS AND TALES IN THE PALM WINE DRINKARD. 311
- B. GETTING TOGETHER WITH PROMETHUES--TWO APPROACHES . . . .

IV. RESEARCH AND WRITING POSSIBILITIES 318

V. TEACHERS' COMMENT ON MYTHOLOGICAL MAN

- A. THE SCOPE OF MYTHOLOGICAL MAN - G. TOTTEN 319
- B. AFRO-AMERICAN FOLKLORE--A SPRINGBOARD - O. SHORES. 323
- C. AN APPROACH TO THE MYTHOLOGICAL MAN UNIT - NENA GILLIE AND J. A. MARX 325

FOOTNOTES 326

APPENDICES 327

MYTHOLOGICAL MAN: A THEMATIC APPROACH TO THE LORE OF THE FOLK

AN OVERVIEW

Materials:

I. Visual

- A. Use of Visual Materials in Mythological Man
  - 1. Prints
  - 2. Experimental Films

- B. Two Approaches to the film Dead Birds

II. The Mythical Sequences

- A. Birth
- B. The Journey (Quest)
- C. Death of the Hero
- D. Death as Punishment
- E. The Hero

III. Use of Mythological Approach in Several Literary Works

- A. Myths and Tales in Tutuola's Palm Wine Drinkard
- B. Getting Together with Prometheus--Two Approaches

IV. Research and Writing Possibilities

V. Teachers' Comment on Mythological Man

- A. The Scope of Mythological Man - G. Totten
- B. Afro-American Folklore--A Springboard - O. Shores
- C. An Approach to the Mythological Man Unit - Nena Gillie and J. A. Marx

[Mythological Man, like the rest of the humanities materials in this Teacher Guide, is not be be viewed as self contained. Students should be alerted, whenever possible, to the conscious and unconscious use of mythic materials in other areas of concern. We also urge that the second year Philosophy course manual Philosophical Inquiry[1] which your students are presently using, be consulted for another perspective on myth.]

Our purpose here is to introduce students to some of the ways in which myths and tales (folk-lore) are related to the development of those studies broadly classified as the Humanities.

Before going further, a word about folklore may be helpful. Folklore expresses through symbolic language the core-of-being of the human group directly concerned. This mode of communication allows the would be inquirer to decipher the meaning for himself. It is essentially esoteric and found in all parts of the world. All folklore may not be casually lumped together, for as we see, it is composed of hierarchical levels, ranging from relatively fanciful stories to philosophical teachings which may only be understood by a limited group of initiates. Very briefly here are some of the levels:

Oaths:	Curses, taunts, boasts, toasts, etc.
Tales:	Children's stories (animal tales, etc.), stories for amusement of children and adults.
Proverbs:	Usually sentences of wise sayings taken from longer discourses by the inspired members of the race.
Myths:	The actual record of the experiences of the ancestors-founders-gods of the race.
Higher Teachings:	Confined to initiates, dealing in depth with such matters as the origins of the gods themselves and the secrets of the elemental forces of manifestation.

For the purpose of this section we are limiting ourselves to a thematic examination of myths and tales from several cultural settings.

Defining myth almost inevitably limits its scope. So much has been written by anthropologists, psychologists, philosophers, and even politicians, about the relevance of myth to their particular disciplines that the unwary student searching for a definition of myth risks at every turn, the fate that befell the four blind men in the Hindu tale. Each man is convinced that the answer to the question, "What is an elephant?" is fully answered by that particular part of the animal that he touched. The animal was all of those things and much more. Two statements are useful to us at this point. Joseph Campbell, author of The Hero With A Thousand Faces, reckoned that ". . . myth is the secret opening through which the inexhaustable energies of the cosmos pour into cultural manifestations." An anonymous theologian put it differently: "[Myth is] the expression of observable realities in terms of unobservable phenomena." Both observations would appear valuable but may be completed by adding that myth is above all the sacred history of the people involved.

As sacred history (Divine Revelation), myth communicates to those of its group the world of forces and energies, physical and metaphysical, of great diversity and complexity, moving and working behind the world of phenomena, under the Law of Cause and Effect. The process is esoteric because the language used encourages and trains the mind to function unhindered by the world of phenomena in the world of meaning. In this language is communicated the beginnings: how the world became what it is; the adventures of man, and his obligation, among other things, to work, procreate, and die. The archetypal[2] heroes of the past become models for present human behavior, and establish guidelines for the future heroes.

Because he is a figure common to almost all cultures, the hero's birth, childhood, deeds and death will serve as the theme for our limited exploration.

What follows is a sketch of the hero with some of the attendant attitudes and symbols surrounding such a figure.

The Hero

A near universal figure, the hero reflects certain experiences common to people in most societies. He is an exception to his society in that he embodies a method of coping with these experiences, both negative and positive, which transcends the courage, wisdom, and cunning of the average person.

A distinction might be made here between the modern concept of the hero and the mythic hero whose actions and decisions follow a particular pattern, the characteristics of which are discussed below. With the disenchantment of our materialistic age and the desanctification of the universe, we find the hero replaced by the "great man." The spark of divinity is replaced by intellect and inspiration.

Encourage students to examine the hero in different ages (see Introduction to The Hero), then to return to the question after having worked with the material in this section in order to define their own and their society's heroes. See also John Henry as an example of the mythic hero destroyed by technological society.

All mythic heroes do not, of course, share all the same characteristics, but in general we can say that:

1. The hero is a product of the union of the human and the divine.
2. As a young man he performs heroic or miraculous deeds within his society.
3. He undergoes a literal or figurative journey to a strange land from whence he returns transfigured.
4. He becomes a hero in terms of his society when the community recognizes his extraordinary powers and realizes their implications for the entire society.[3]

2

The Birth of the Hero

The hero's birth represents a reenactment of the birth of mankind. In transcending the human condition (earth), he partakes of the divine (sky), and is born of the union of these two principles. Similarly, mankind is widely held to be a like combination. (See Genesis: man as mud animated by breath of life.)

The hero,then, has one divine parent who might or might not reveal himself. (See The Birth of Buddha, the Annunciation from the New Testament, and other materials in the Birth Unit.)

Childhood

The hero is generally endowed with extraordinary powers from the moment of birth. Herakles strangles a serpent sent against his cradle by the goddess Hera. Abraham, as an infant, arrives at the knowledge of the one God. Jesus confounds the wise men, and the infant Buddha is able to enter into a yogic trance. Much of the hero's life becomes a pageant of marvels with the central adventure as its culmination. This accords with the view that "herohood" is predestined rather than achieved.

Quite early in life, the hero recognizes his unusual position in society. Almost in spite of himself, he is stronger or wiser than his years. There arises a psychological moment when he realizes the unbearable conflict between what he knows of the world, and what he feels driven to discover about himself and the forces at work in the universe. He then removes himself, physically or spiritually, from his familiar surroundings.

The Journey

The hero journey is a cycle. The purpose of the quest is unfulfilled unless the hero is able to return and perhaps bring back some boon to society. He, of course, must undergo a radical change or transfiguration. The journey is a search for the hero's physical and spiritual roots, for an understanding which leaves him at peace with himself.

He goes off alone or with companions who are often lost along the way; his most significant experiences are solitary. He goes for a specific purpose, or merely in search of adventure. In the latter case, his experiences tend to be causally linked until the hand of fate is revealed. Eventually, he steps beyond the threshold of what is literally possible, and his adventures become symbolic. In this realm he achieves communion with the divine force which drives him on. There is a crucial confrontation with this force, and,as a result, the hero understands himself and his mission. Having challenged or defeated the unknown, aware of the extent of his power, he returns home. (See Apostles' Creed as summary of hero journey , Appendix 8.)

The Return

Moses came down from the mountain with the Commandments. Theseus returned and saved Athens. Ulysses returned to Ithaca. These events are relevant to a Humanities course to the degree that they become a part of man's cultural, psychic, and intellectual history.

Moses, the intermediary between God and man, is found in the bulrushes, his origins hidden in mystery. In the course of an interesting variation on the journey theme, he ascends the mountain and confronts the fire which purifies the mind, soul, and vision. After this experience he is able to bring back strictures for the harmonious functioning of man and society.

Lear returns from his wanderings on the heath, and briefly from his inner psychological wanderings, to set in motion the forces which destroy the blight in his kingdom. These two examples, one pre-literate in its origins, the other magnificently literary, are not deliberate reworkings of any one myth. Instead, they represent the understanding, at divergent points in time and space, of the appropriate truth of a basic mythic pattern.

Myth, Symbol and Ritual

Although quite complex in meaning and somewhat outside the scope of this introduction, to achieve a logical perspective,symbol and ritual need some conceptual clarification.

Symbols are not to be confused with signs, though the latter may sometimes refer to the former. A sign, says Professor Sowande, is "a dead representational index designed by man for man's convenience," while a symbol is "a transformer of energy, the vehicle used for the purposes of manifestation by spiritual forces that are attuned to the particular symbol."[4]

Rituals, we are told, along with "significant profane gestures, acquire meaning attributed to them and materialize that meaning only because they deliberately repeat such and such act posited *ad origine* by gods, heroes, or ancestors."[5] The film *Dead Birds* offers an excellent point of departure for a consideration of the interaction of myth, symbol, and ritual. An archaic society is documented in which this harmony is functional in all aspects of the life of the tribe (war, burial, individual gestures, etc.). Critical examination by the class of the tribe's quality of life (happiness, grief, sacredness, moral and ethical concerns, etc.) resulting from this fusion, can serve a number of purposes, mainly that of stimulating students to question our own social conventions and quality of life.

In the contemporary experience, the interaction of myth, symbol and ritual may perhaps be best seen in the concept of church. Whenever members of a group regularly reenact certain rituals, a sacred place to hold these ceremonies, one designated as holy, is chosen. The concept operates on both literal and symbolic levels. It is a place where the faithful gather, and therefore the term describes both congregation and building. It is the place which houses the diety, or one from which prayers rise to him in another world. Hence the architecture of the building takes on symbolic meaning.

The Christian cruciform shape is an obvious metaphor. Within that is the nave which ferries the worshiper from one state to another. The essential orientation of Christian and other churches is an obeisance to the sun-king life giving principle. Islamic culture makes wide use of the dome, symbol of the "inner dome" of heaven. Christian churches use the spire as a kind of linear projection into the heavenly realm. The mountain-temple represented by the Egyptian Pyramids, the Babylonian zuggurat, Buddhist stupa and the American teocalli or stepped pyramid, is perhaps the most profound and fundamental architectural symbol. In this context, it is revealing to trace the development of construction (also human inspiration) from the powerful collective conception of the simple pyramid and grand plain temples through many stages of smaller cathedrals, buildings and churches put up in great quantities and becoming more intricate in design. Along with this development, we see the atrophy of that inner channel and link of the people to divinity, while that which was known and experienced as truth subsequently became mere teaching and eventually distorted superstition.

These represent only a few avenues of investigation. Others will open whenever one considers the interaction of myth, symbol and ritual or myth in action. Keys to discovery are also encased in the esoteric philosophy of the mystery schools (see section under this heading) as well as in the article, "The Role of Music in African Society," by Fela Sowande, which provides a view of the living experience of religion in African society.

Mythological Approach to Literary Works

Mythic and symbolic elements abound in literary works of importance. In many cases, this mythologizing process is carefully and consciously worked out and use is made of mythic themes of great potency which still have the power to illuminate on contemporary thinking in much the same manner as they did for the ancients who accepted them as sacred history. Goethe's Faust,Kazantzakis" Christ Recrucified, the plays of Eugene O'Neill are examples,of which the well-read teacher can think of many more. Still other writers, immersed in the depths of their own unconscious, search and intuitively find the archetypal patterns, thus reproducing recognizable mythic elements. The units on Palm Wine Drinkard and Prometheus Bound are meant chiefly to stimulate the development of new insights into other literary works. Your resourcefulness is the most valuable element that you have.

Conclusion

To illustrate some of the numerous alternatives, we have included the sections on Teacher Comments and Research and Writing Possibilities. Hopefully, although the chemistry is always different, you will gain some feeling for the diversity of methods employed successfully by others (refer also to Teacher Report excerpts elsewhere in this manual). Writing down what you do, your objectives, methods, successes and failures will be an invaluable practical guide to using these materials from class to class and from year to year.

Reading of myths and tales will raise some of your students' most profound questions to the surface. When this occurs, you have already gone over half way toward realizing the course objectives. Your ability to channel this searching is of prime importance.

I. VISUAL MATERIALS

A. THE USE OF VISUAL MATERIALS IN THE MYTHOLOGY UNIT

A wide variety of visual material has been selected for use in the Mythological Man unit. The material ranges from new experimental or underground films to slides of African art and prints selected from the catalogue of The University Prints and arranged in sequences which are suitable for the major categories of myths being considered. One set of prints deals with various artistic views of the major transitions or rites of passage, and the other presents a wide selection of the types of culture heroes represented in the various folklore materials and mythologies being considered.

There are at least four ways in which visual material could be used in the second year humanities course; we would suggest that a combination of as many as possible of the methods be used in the classes. The most obvious approach, and probably the most limited, is to deal with the visual image as simply a pictorial representation of the hero or character who appears in the narration. This approach would limit discussion to topics which are not essential parts of the medium being displayed, and in so doing, would distort the mythic message. In combination with one of the other approaches, however, the method could be useful.

Another approach to the visual representation of myth is to discuss the power invested in the mythological image by the sensitivity which shaped the image and the culture which accepts the myth. This approach might be used more obviously and more easily with the African material which was designed for practical purposes as well as aesthetic. The spirit which resides within the mask, painting or sculpture, reflects the social, moral and aesthetic forces which brought it into existence regardless of whether the artifact was designed to be used according to its religious significance or for its decorative value. Such a discussion could become rather complex and might lead to research in other areas and to cross-discipline work.

A more inclusive approach is the one which views myths, at the most basic level, as symbolic representations of feelings and ideas which cannot be communicated as they are, and are those particulars which, along with our language and capacity for abstract throught and spiritual awareness, define us as human beings. This approach is the symbolic, mythological, or archetypal and assumes that myth is an inherent process of man's mind, itself linked to the cosmic mind, and not any particular story of content. The products of this mythic process include, among other things, the paintings, music, literature, films, and sculpture produced through man and representing, through symbols, the archetypal meanings of man.

A fourth approach and one which demands some degree of skill in handling terms and concepts of art, design and visual form, one which should be used cautiously with a great deal of careful planning is that approach which studies the structural make-up of the piece to discover the relationships between form and content that make up the mythic statement. The relationship between vertical and horizontal or diagonal lines, or the nature of the color combinations, the geometric forms or shapes, the "Style," the impact of spatial forces which determine the meaning of the symbol, could be compared with those structural elements of the literary statement, or the verbal interpretations of the visual statement which the students provide.

These approaches would not, of course, be used in a vacuum. The students could be creating their own visual statements in the style of the piece being considered, or in their own style. They could be recreating their own masks, sculpture, paintings, etc. Photography and film-making could become excellent media for the creation of visual myth statements.

1. PRINTS

The following prints are available from The University Prints, 15 Brattle Street, Harvard Square, Cambridge, Massachusetts 02138, at the cost of 3¢ for black and white and 6¢ for color (the color prints are designated by four numbers in the catalogue).

RITES OF PASSAGE

DEATH

Manet, The Dead Toreador	p63
Rousseau, War	me82
Goya, The Executions of May Third, 1808	1284
De Raelas, The Martyrdom of St. Andrew	me167
Fallen Warrior, East Pediment, Temple of Aigina	a79
Laocoon	a270
El Greco, Laocoon	me165
Dying Gaul	a257
Da Messina, The Crucifixion	b354
Montegna, The Dead Christ	b310
Signorelli, The Condemned	b253
Van Der Weyden, The Descent from the Cross	1122

BIRTH

Davies, Coming Summer	h162
Curry, Baptism in Kansas	h291
Rivera, Man at the Crossroads of Socialism and Capitalism	h114
Francesca, The Baptism of Christ	b224
Hermes, Eurydice and Orpheus	a179
Miles, The Orpheus Fountain	me147
Rousseau, The Dream	1263

MARRIAGE AND LOVE

Bouchordon, Cupid Fashioning Bow from Club of Heracles me131
Eros and Psyche a209
P. Bruegel, A Peasant Wedding 1130

CULTURE HERO

De La Fresnaye, Conquest of the Air e333
Manet, The Dead Toreador p63
Cezanne, The Bather e 263
Redon, The Cyclops e421
Regnault, Automedon and the Horses of Achilles e333
Rousseau, War me82
Gauguin, The Vision After the Sermon--Jacob Wrestling with the Angel e 175
Goya, The Executions of May Third, 1808 1284
De Roelas, The Martyrdom of St. Andrew me167
Giacometti, Man Pointing e362
Bourdelle, Herakles the Archer me50
Chapu, Jeanne D'Arc e200
Fallen Warrior, East Pediment, Temple of Aigina a79
Archer (Herakles), East Pediment, Temple of Aphaia, Aegina a82
Amazon a119
Athlete Dropping Oil and Standing Discus Thrower a126
The Dioskourio, Kastor and Polydeukes a129
Japanese, Imperial Mounted Guards o335
Laocoon a270
El Greco, Laocoon me165

2. EXPERIMENTAL FILMS FOR USE IN MYTHOLOGICAL MAN UNITS

Stan Brakhage, The Dead, 11 minutes,$12.50 from Grove Press Films

Donald Sutherland says of this film in Film Culture, "Profoundly subjective juxtapositions of the living and the dead, photographed in the Pere-Lachaise cemetery. A very somber and intense visual poem, a black lyric. . . less a symbol of death than a death-like sensation." Jonas Mekas says in the same magazine, "A style that has the clarity of crystal and a content that breaks through the lyrical barrier and enters the intellectual and the mystic." The film contains positive and negative shots of grey tombstones over which have been superimposed, in bright reds and blues, shots of the Seine.

Brakhage's first works were " . . . in the part-neo-realist-and-part-dream-vision-psycho-dramatical genre." Since his marriage in 1958, his films have developed as a mythopoeic exploration of his relationship with his wife and children. The most famous of these later films is the following.

____________, Window Water Baby Moving, 17 minutes, $25.00 from Cinema 16

This film is an aesthetic, philosophical, and emotional exploration of childbirth (the delivery at home of the artist's first child). Archer Winsten says in the New York Post, ". . . a picture so forthright, so unsparing of all polite conventions in its acceptance of total reality, that it becomes an experience like few in the history of the movies." The film pulls no punches and employs some of the many technical experiments for which Brakhage is famous.

Marcel Camus, Black Orpheus, 103 minutes, Color, Subtitled, Available November 1, 1968.

Black Orpheus retells the legend of Orpheus and Eurydice in a modern setting. In the Negro section of Rio de Janeiro, Orpheus becomes a streetcar conductor and Eurydice is a country girl fleeing from a man sworn to kill her.

Arne Sucksdorff, The Flute and the Arrow, 78 minutes, Color, Janus films.

A documentary look at a primitive tribe in the jungles of India ruled by the peaceful flute and the violent bow and arrow. The Nuria Tribe has lived in India for perhaps 15,000 years. The Nurias live in a world of gods: in the winds, rivers, mountains, and trees. There is Nata, the earth goddess, to whom the flute is dedicated. There is Dual, the tiger, who carries out the jungle's vengeance; Nial, the leopard, who is a symbol of evil spirits.

Jean Cocteau, Orpheus, 86 minutes, Black and White, Subtitled, Available September 1, 1968, Janus films.

Cocteau depicts the love the French poet Orpheus for the Princess who travels constantly between this world and the next. She travels in a chauffeur-driven Rolls Royce and receives in code from a radio.

Maya Deren, Ritual in Transfigured Time, 15 minutes, $20.00 from Cinema 16

This is another of Miss Deren's classic avant-garde (is there such a thing?) films. Jesse Zunser described the film as "A memorable, exquisitely poetic, heroically tragic picturization of the emotions linked to the intensity of a girl's frustrated search for compansionship in the real and unreal world in which she lives." Like the film Meditation on Violence, this film is a dance drama. The search has some relation to the more famous surrealist nightmare film, Meshea of the Afternoon, which might also be used in this unit.

________________, Meditation on Violence, 12 minutes, $20.00 form Cinema 16

Miss Deren is one of the most influential of the early post-war filmmakers. This poetic dance film choreographs the movements and rhythms of the Wu-Tand and Saolin schools of Chinese boxing and transforms them into their cinematic equivalents. A strong statement on violence and the ritualistic hero.

Stan Brakhage, Dog, Star, Man, five parts run a total of 78 minutes, $75.00 from Film Makers Cooperative. The parts may be ordered separately. I would suggest that you order the prelude (25 minutes, $30.00) if you decide to break the film up. I saw it this way and it is effective.

The film is a hyperintricate technical and thematic exploration of one action, that of a woodsman climbing a hill and chopping down a tree. The film has been compared to Joyce's Finnegans Wake. It took five years to make and has become one of the major film statements. Through superimposition, collage, repetition, telescopic photography, etc., Brakhage presents the universe and action of a man, his heart, lungs, bloodstream and microscopic cells, his family, the stars, the moon, the sun. The major images of the work are summarized in the Prelude.

B. TWO APPROACHES TO THE FILM DEAD BIRDS

DEAD BIRDS--APPROACH I

FILM: Dead Birds (83 minutes), available from the University of Georgia, Continuing Edcuation Center, Film Library, Athens, Georgia 30601; rental $15.00.

The film "Dead Birds" begins with a statement about the tribe's identification with birds as a symbol of their mortality, as against the snake, who sheds his skin and thus symbolically returns to life. The primitive mind wrestled, as the film's narrator puts it, with the foreknowledge of its doom; men sought ways of integrating the fact of death into their lives while retaining their humanity. Ritual was one way.

1. In what sense are the rituals in this film early attempts to find a form for answering questions concerning (a) guilt and conscience, (b) injustice (faintly suggested here though Weiak seems unable to meet it insofar as the film informs us)?

   Examine in detail some of these rituals:

   the magic at the watchtower
   the slaughtering of the pigs
   the release of the dead boy's spirit by shooting an
      arrow into a piece of wood
   the elaborate ceremony (with the chari and the beads)
      prior to his cremation

2. How does the narrative of a ritual differ from direct participation in it?

   A. Write an account of the death ceremony in "Dead Birds."

   B. Pantomine a ritual (a funeral, for example) keeping in mind the purpose--to placate a god, praise the dead, express grief, insure proper burial, etc.

3. Invent a myth to "explain" some of the beliefs and practices of the tribe: why they fight until one enemy is killed; why they fear the ghosts of the dead; why they save the bones of the deceased and hang them over the door.

4. Discuss the tribe's attitudes towards this life--especially man's need to see himself as an agent of destiny.

    A. Why the wars with the "enemy"? Do we learn how these began? Is there any indication of any plan that might cause them to cease?

    B. Why to these people is "killing a tonic to the soul"? Does it fulfill a need for justice, a need for order, this perpetual restoring of balancer, this idea of "one for one" ad infinitum?

5. Compare the tribal rituals with some of our current equivalents.

6. Locate New Guinea.

7. What type of culture is depicted?

8. How are they able to still exist in the 20th century inspite of modern science and technology and today's social values?

9. Do these cultures have something that "modern man" lacks in his dehumanized world of machinery and speed?

10. What problems are/would be created and/or solved if technology was introduced or forced upon these cultures? Life patterns in various societies (compare).

11. Select any three points made in this film which impressed you most.

12. What implications does the information you acquired in the film have for Social Science and classroom discussion?

13. Write a brief summary (50 words) of the film.

DEAD BIRDS--APPROACH II

Mythology can serve as a point of origin from which a course may develop in many directions. It is possible to bring in ideas from a number of fields: Anthropology, Sociology, Art, Literature, Psychology, etc. Such broad and necessarily superficial coverage can be defended on the grounds that the Humanities, an ill-defined discipline at best, should, on the introductory level, present the student with a cornucopia of ideas and possibilities.

A brief excursion into comparative mythology can show the universality of man's basic questions, while pointing up ways in which different societies have provided varying answers to these same questions according to their needs and circumstances.

Dead Birds serves this broad view in a number of ways. The film opens with a statement about a particular myth. What connections can students find between the way these people sustain themselves, and the way they think about themselves? What if they were not farmers, but hunters or nomads, would the bird analogy still be meaningful? Why was the snake rejected in favor of the bird? Students could look up similar conflict myths from other places, the idea of such a choice becomes more subtle and symbolic when compared to other "totem" choices.

A paper could be written on how the society would differ had the snake won. How would people think of themselves, paint themselves, dance, etc.? Students could find other societies with beliefs similar to the Dani. How are they alike? How are they different?

The bird is a powerful symbol in many cultures. In our society alone we have hawks and doves, the stork, the eagle, the turkey, etc. What does Freud say about people who identify with birds? Does Jung agree?

Such a rudimentary society presents an interesting occasion to study types of artistic expression. Art, in this case, is mainly decoration. The people decorate themselves with colors, shells, gourds, elaborate hair-dos. When this sort of thing is formal and ritualistic, how is it different from wearing masks, for instance? Why might they choose to decorate themselves as birds rather than make bird-idols?

It is possible in the course of such a unit to expand and contract one's focus. A more specific discussion, say Concepts of Death, could center around Dead Birds along with the African death myths in the unit on death, and perhaps something from the East.

In their papers students would tend to zero in on specific subjects and ideas. This could balance a far-ranging class discussion (and as a new beginning) which would stress the use of contrast and juxtaposition. In the end the student would be able to consider his own mythologies, cultural, national, and religious, with the awareness that they do not exist in isolation, but are part of a web of interlocking and interacting cultural phenomena.

"SERPENT OF ETERNITY"[6]

--Parrinder, African Mythology

Removed due to copyright laws.

II. THE MYTHICAL SEQUENCES

A. BIRTH

Myths: "Manabozho's Birth" (Appendix 1)
"Rama and His Brothers: Their Birth, Their Childhood, Their Youth" (Appendix
"The Birth of Buddha" (Siddhartha) (Appendix 3)
"Vainamoinen's Birth" (Appendix 4)

Supplements: "Children of the Knee" (Appendix 29)
"Birth of Venus" (Botticelli)

Introduction: Birth is the first crucial transition made by a living being. All practices, customs, observances, taboos, and ceremonies associated with childbirth are rites of passage.

Myths concerning the birth of the heroic figure (man and god) recur in many cultures. A common element in these myths is the attempt to codify beliefs involving the nature and origin of heroes. Thus, each culture produces a uniform mode of cognition in that particular culture. These myths are important to our understanding of what other people believed, thought, and felt. The images in their mythologies stimulate our perceptions of their public and private lives.

One of the most striking aspects about the births of the selected heroes is the miraculous or mysterious conception. The fusion of a natural and a supernatural force results in the conception of a special human or super-human man. (What kind of individual do you suppose is usually the subject of a birth myth?) The manner of conception provides a speculative insight into the culture from which the hero evolves (e.g., rice and India, seas and Finland). Why would a myth be created about the birth of a hero? Since the precise reasons why these myths have taken their present form are unknown, students should be urged to speculate freely about possible reasons. What significance might be attached to "supernatural" phenomena in these myths? To natural phenomena?

Procedure: In order to concretize the idea of unusual birth, you might have the students read "The Children of the Knee." (This may be done in class.) Ask for specific reactions to the tale (e.g., credulity and credibility).

Juxtapose the birth of Aphrodite or Venus and the origin of Athena or Minerva. What might be inferred about the nature of the goddess from the nature of her birth? (N.B. Grant's Myths of the Greeks and Romans or Hamilton's Mythology may be used for additonal information or other examples.) If a print of Botticelli's "Birth of Venus" is available (Van de Bogart's Introduction to Humanities, p. 103), it may be viewed simply from a thematic aspect.

Assign the four myths on birth .

Manabozho is a culture hero common to the entire Central Woodland group of American Indian Tribes (i.e., Ojibwa, Menomini, Potawatomi, Ottawa, Missisauga, Kickajsoo, Fox).

Buddha (Siddhartha) is a figure from Buddhist literature of which the earliest extant (1st century A.D.) is written in Sanskrit. He is a man who lived a life of charity, devotion, and serenity. His merits in a previous life, in accordance with the law of retribution for deeds, have allowed him to retain absolute wisdom. He is assured escape from transmigration, a doctrine universally believed in India during the sixth century B.C.

The last human Buddha is also known as Blessed One. Siddhartha is the name given to him at birth. After his renuniciation of the world, he is called Guatama and Sakyamuni. Because of his special gift of mystic grace, Siddhartha becomes Buddha and thus pursues the life of detachment.

Rama is an incarnation of the god, Vishnu (in Sanscrit varaha), who came to the earth in order to reform morals by preaching through example. He is an Indian hero whose story composes one of the two great epics of India, the Ramayana (Life of Rama). The version used here is thought to be from the first century B.C..

Vainamoinen is from the mythology of the Finns. His story is told in the Kalevala (The Land of the Heroes), a collection of folk poetry by Elias Lonnrot (1802-84).

Compare the four myths, noting both similarities and differences. What cosmic implications are found in the myths? (i.e., in "Vainamoinen"?) What beliefs about creation are projected? Manabozho's birth has a natural setting. What kind of society is he born into? How would you describe the family structure in each myth? the story of Siddhartha is placed in an entirely different setting. What indications are there of social status? What parallels are seen in the myth of Siddhartha and the myth of Rama? Retain an awareness of the four as creations of diverse societies. Have students point out details peculiar to the particular region or populace (e.g., sacred elephants in India). Examine the details of the dream in "The Birth of Buddha" and of the sacrifice in "Rama and His Brothers." What is the Indian's position in relation to his god? Why is there great emphasis on miraculous events or circumstances?

II. THE MYTHICAL SEQUENCES

B. THE JOURNEY

THE MYTHOLOGICAL JOURNEY (QUEST) OF THE HERO--AN OVERVIEW

Inherent in the mythology of all cultures we find the matrix of "the one hero, one myth" concept. In this section, our primary concern follows this "nuclear" pattern (with its under-current theme of "dying to the past and being reborn in the future") through its three phases: separation, initiation, and return. In The Hero With a Thousand Faces, Campbell summarizes this adventure as follows:

> A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious journey with the power to bestow boons on his fellow man.

Upon closer examination, one finds that each major phase of the quest comprises metaphorically-titled subdivisions. In the first phase, for example, on finds (1) The Call to Adventure: This signifies that Destiny (in the form of benign or malignant figures, or impelling self-volition) has summoned the hero and transferred his spiritual center of gravity from within the pole of his society to a zone unknown--a zone that may be variously represented as a distant land, a forest, a kingdom underground, beneath the waves or above the sky.

This call is further identified by a herald or announcer of the adventure (who may be a beast or a veiled unknown figure) who may summon the hero to live, die, or to undertake some high historical venture. The significant fact to be remembered is that the act of calling "lifts the curtain on a mystery of transfiguration: a rite, or moment of spiritual passage--which when completed amounts to a dying or rebirth."

(2) Supernatural Aid: This describes the personified forms of Destiny the hero will meet and be guided by. One should particularly note that the hero's first encounter is always with a protective figure, as the Spider Woman of American Indian mythology; the helpful crone or fairy godmother of European myth; the guide, teacher, ferryman, or conductor of souls to the afterworld of classical myth; and the Holy Ghost of Christian myth.

(3) The Crossing of the First Threshold: This represents always and everywhere a passage beyond the veil of the known into the unknown. Lurking at the boundary are dangerous watchful powers with whom it is risky to deal; yet these powers which are simultaneously dangers and bestowers of magic must be encountered by the hero who steps an inch outside the walls of his tradition.

(4) The final stage in this first phase, The Belly of the Whale, symbolizes in the world-wide womb image of the whale, the passage of the hero across the magic threshold into the sphere of rebirth--this is a form of self-annilhilation in which the hero goes inward to be reborn. Thus ends the first phase of the journey of the hero.

The second phase, Initiation, or "difficult tasks" motif, concerns a successive confrontation of trials which the hero must survive as he moves in a "dream landscape of casually fluid, ambiguous forms." He is covertly aided by secret agents of the supernatural helper whom he met before his entrance into the region. Or he may discover for the first time that there is a benign power everywhere supporting him in his superhuman passage. Symbolically this represents the hero's breaking through his personal limitations in an agony of spiritual growth. When perfected, this breakthrough permits him to realize that all the forms of all the worlds are but a reflection of the universal force of single inscrutable mystery and he will acknowledge himself as a part of this reflection if he can divest himself of ego, pride, etc. Then he is reborn and ready to return from his voyage and use his new-found knowledge to help to renew his community, nation, planet, etc. Thus is the final stage, The Return, affected and perfected and the journey or quest accomplished.

THE RETURN OF THE HERO--INTRODUCTION

The last stage of the journey motif in myth is the return of the hero. "The hero departs out of a land he knows into one that is unknown, that land being either above or below his own domain; there he accomplishes his adventure, or again is lost to us, imprisoned, or in danger; and his return is described as a coming back out of that yonder zone." What boon does he bring back? How is he accepted? What does he find at home? What problems does he face? Why are the taboos necessary?

Campbell (The Hero With a Thousand Faces) states that "the first problem of the returning hero is to accept as real, after an experience of the soul-satisfying vision of fulfillment, the passing joys and sorrows, banalities and noisy obscenities of life." How can he, the hero, give to seemingly indifferent mankind the wisdom of his achievements? Much as happened to the hero during his journey and time is the primary factor here. He is unable to perceive the passing of time in eternity. "His entire personality is brought into accord with the powers and forms of timelessness, and he stands to be refuted, blasted by the impact of the forms and powers of time." Thus, he is faced with certain taboos that determine the success of his return to his world.

Consequently, the return of the hero does not always result in elaborate rejoicing and feasting. He may find that family and friends are gone or dead; because of certain taboos related to his journey he may suddenly age, for hundreds of years have passed; he may turn to ashes as a result of touching the earth of his homeland, or he may lose the object of his quest for disregarding taboos. Other heroes are not able to remain at home after a journey--and in a sense--are doomed to ceaselessly wander.

The following are brief accounts of this last stage of the journey. Some of the myths referred to can be found in Edith Hamilton's Mythology and Michael Grant's Myths of the Greeks and Romans; copies of the other myths are in the Appendix.

Theseus' return resulted in the death of his father. As Theseus drew near to Athens he forgot to hoist the white sail. The black sail was seen by his father, King Aegeus, from the Acropolis where for days he had watched the sea with straining eyes. It was a sign to him of his son's death, and he threw himself down from a rocky height into the sea.

Orpheus returned to the earth alone because he disobeyed the Lord of Hades and turned around to see if Eurydice were behind him. She disappeared and he returned to earth in utter misery.

Perseus, his quest for Medusa's head a success, sailed back to the island and his mother, but he found no one in the house where he had lived so long.

Inanna, reascending to the earth after visiting the nether world, is accompanied by the shades of the dead and by the bogies and harpies who have their home there, Surrounded by this ghastly crowd, she wanders through Sumer from city to city.

Kacha, the young man who learned the secret of immortality in the myth of "Yayati," returned to his home in the higher realms. He was welcomed by the gods with elaborate rejoicing. In the same myth Yayati's return from the upper regions implies a concept of rebirth. He was sent back to the earth by the gods until the time when he could renounce his life of sensuality, divest his mind of all dualities such as victory and defeat, profit and loss, the pleasant and the unpleasant, and also when he could rid his mind of a vain sense of his own worth.

"The Journey of Nanna to Nippur" is similar to the above; the students can denote some parallels in the other stages of the journey as well as the return.

The Japanese myth of Izanagi to the underworld in an effort to bring his wife back compares in many ways with the classical myth of Orpheus and Eurydice. Note the return of Izanagi and Orpheus. Are they different?

Aeneas's journey ended not with a return, but a beginning. Killing Turnus in Italy, Aeneas founded the Roman race.

PART I: JOURNEY TO THE LOWER WORLD

READING MATERIAL: "Inanna's Descent to the Nether World" (Sumerian) (Journey to Lower World in Search of Lover) (Appendix 6)

"Descent of Izanagi to the Lower Regions" (Japanese) (Appendix 7)

"Orpheus and Eurydice" (Greek) in Grant's Myths of the Greeks and Romans

INTRODUCTION:

These three myths representative of three distinct cultures share one of the basic themes of the hero journey myth, namely, the passage of the hero through the gates of metamorphosis with all the attendant rites of passage.

The Sumerian myth, "Inanna's Descent to the Nether World," is, perhaps, the oldest surviving record of a culture. Its primary importance is as a source of the Babylonian, Assyrian, Phoenician, and Biblical traditions of death. Of especial interest are the following parallels of Sumerian and Biblical concepts: (1) adornment of body for burial, (2) passage of the spirit through gate or gates (the magical threshold of the monomyth) to court of final judgment into the court of final judgment (Belly of the Whale), (3) pronouncement of sentences, the crucifixion, and the resurrection after three days, and (4) ascension of the spirit to the Upper World. Note: The Babylonian counterpart of Inanna is Ishtar. (Refer to Appendix for copies of all myths.)

The Japanese myth "Descent of Izanagi to Lower Region" parallels thematically the Greek myth "Persephone." In both myths a taboo of the underworld is broken (eating of forbidden food) thus cancelling the accomplishment of the goal of the journey. However, the revelation of the final phase of the monomyth journey theme is dominant, i.e., rebirth through death or the touch of death. (Refer birth of deities from the discarded clothes of Izanagi--Appendix.)

Likewise, "Descent of Izanagi to Lower Region" parallels the more dramatic Greek myth "Orpheus and Eurydice." Here, too, a taboo of the underworld is broken (breaking a promise to Deity) with the subsequent loss of the goal of the journey or quest. A facet of the monomyth is also life. (Refer section on swarm of bees from putrefied carcass of sacrificial cattle--Appendix.)

PROCEDURE:

1. Distribute copies of "Inanna's Descent," etc. Allow for brief period silent reading, then solicit volunteers for oral reading.

2. Initiate a discussion of this myth. Suggested questions: Are there symbolical referents in this record of ritual comparable to those of Christian ritual? What is the significance of the divesting of articles of apparel at each of the seven gates? would you wish Inanna's spirit to wander eternally? Since the end of this myth is not known, create an ending for it (prose or verse).

3. If time permits, read the other two myths. If not, read overnight. Compare the three myths. What can one deduce from the cultural patterns inherent in each myth?

II. THE MYTHICAL SEQUENCES

C. THE DEATH OF THE HERO

Myths: "The Death of Buddha" (Appendix 9)
"The Death of the Blessed One" (Appendix 10)
"The Parinirvana Cycle" (Appendix 11)
"Let the Big Drum Roll" (Appendix 12)
"The Myth of Balder" (Appendix 13)
"The Death of Thorolf" (Appendix 14)

Introduction: Death is the last great transition and change of state made by the individual. It is, moreover, the pre-eminent certainty of human existence. This group of myths involving men of heroic proportions reveals some varying attitudes which men have assumed toward death, as well as several ritualistic practices devised to accompany death. The usage of comparative myths should evidence the fact that beliefs about life and human values (determined by the needs and perceptions of a particular people) have tended to shape cultural theories about death (i.e., the proper way to approach death, the proper rites to administer to the dying, and the probable fate of the dead).

The selected myths portray concepts which, even when directly opposed, have the same underlying rationale: Man's attempt to cope with the reality of death in accordance with the cultural ideology shaping his daily existence. (N.B. Questions concerning the nature of man and the nature of human existence may be extremely valuable in this section.)

Procedure:

1. Read the African myth of primeval times, "Let the Big Drum Roll."

This myth makes use of song. What purposes are served by song? What information about death is related through song? Pay particular attention to the imagery. What do you learn about death rites?

Recall the death rites centering around the boy in the film Dead Birds. What similarities are obvious? Compare the significance of the shells in the film and the pearls in the myth. The two serve a similar function in rites for the dead. The bird image is used in the myth. Can you correlate it with the bird symbolism in the film?

In "Let the Big Drum Roll," a transformation or transmigration takes place. The myth indicates a belief in the after-life. How does the view of life after death compare with Christian concepts? Since many of the students are familiar with Antigone, you might have them compare attitudes toward burial, death, and after-life in that Greek drama with those in the myth.

The idea of revenge or retribution is contained in the myth. How does that idea differ from the one of balance in the film? In the Old Testament the "eye for an eye" theory appears. Is it like the theory of balance or the one of retribution? Which theory seems to buttress our modern system?

2. Read the two Norse myths.

"The Myth of Balder" seems to suggest that it belongs to a class of myths that has been dramatized in ritual. The burning of the dead hero-god resembles incidents in ceremonials not only of Norsemen but also of other European or Western peoples. How is the burning of Balder on his funeral pile associated with the practice of cremation? Ceremonies such as burning the Yule log, burning human beings in effigy, burning bonfires, etc., may be related to the burning of the god. How do you suppose such practices were started? What practices may have grown out of "The Myth of Balder" or other similar myths? (N.B. You might be interested in looking at The Golden Bough by Sir James Frazer, Macmillan Paperback, $3.95.)

"The Death of Thorolf" reveals several attitudes toward the dead. It implies that there is an after-life and that there is the possibility of rebirth. The dead man appears to live on in the grave. The after-life seems inseparable from the body. What is interesting about the story of Thorolf is that the dead man is able to exercise an evil influence from the grave. Compare this idea to that of ghosts in the film. How do they differ? Thorolf dies several times in the Norse myth; his first death is the only natural one. What are the observances on the occasion of his initial death. Relate them to contemporary practices and superstitions. What attitude toward a heaven or kingdom of the dead can be found in the Norse myths? Compare that attitude to the ideas in the African myth.

3. There are several ways of handling the last myth of Buddha's death. You might use three versions for comparative purposes. Students could read the simplest, which contains historical information and little else. Next the second version depicting the events that led up to Buddha's death could be read. The third account of Buddha's passage from life to death emphasizes the series of rituals necessary to make the final transition. The three are written on distinct levels. Have the students compare and analyze the three. How does the style of writing affect the content and emphasis in each? Which gives a more complete account of Buddha's death and at the same time reveals more of the Indian ritual? Why? Out of the discussion of the different versions could come a critical writing assignment. Students could evaluate the three using the criteria of pleasure, originality, and truth. Another assignment might have students write a version of the death which incorporates the important material from the three.

A second way of using the story of Buddha's death might be to read one of the more sophisticated accounts and compare it to the account of Thorolf's death. The ritual accompanying the death of a good man is completely different from that following evil Thorolf's death. What attitudes are there toward an after-life in the Indian legend? The spirit of Buddha, a religious figure, plays an important role in his death. What different view was seen in the death of the Norseman?

II. THE MYTHICAL SEQUENCES

D. DEATH AS PUNISHMENT

Myths:			
	"Death as Punishment"	(Sua)	(Appendix 15)
	"Death as Punishment"	(Ewe)	(Appendix 16)
	"Death as Punishment"	(Koke)	(Appendix 17)

Introduction: The three myths entitled "Death as Punishment" are three different explanations of death in the world.

Procedure:

Have the students read the three myths orally. The oral tradition may be better captured in this way.

Initiate a discussion of the differences in the causes for death as a punishment. A simple question might be asked (e.g., What is the reason for death?).

Some questions to further the discussion:

1. What beliefs about the creation of the world are evident?
2. In which myths is death personified?
3. What speculations can be made about each of the cultures simply on the basis of the myths? (i.e., What is the position of women? Is there a supreme being or God figure? etc.)
4. What purpose(s) did a myth on death as punishment serve?
5. Is the idea of death as punishment prevelant in contemporary society? If so, then who decides and why?

Relate the myths to personal opinions. Which myth appeals most to the student's ideas about the reason for death? Why?

What might be some other reasons for death? (For comparative purposes several of the "Perverted Message" myths in the same collection may be read or a comparison of "The Beginning of Disorder" and the initial fall of man in the Bible.)

Written Assignment Suggestions: Have the students write a brief myth on the reason for death as a punishment. (This assignment will have a dual purpose. It may function as a creative writing assignment as well as an explanatory writing assignment.)

II. THE MYTHICAL SEQUENCES

E. THE HERO

AN OVERVIEW

The desire for a hero is universal. The particular configurations of the hero in different ages reveal the culture of the age. Varieties of the hero are suggested in Thomas Carlyle's Heroes, Hero Worship and the Heroic in History. The hero is divinity (Odin), prophet (Mahomet), poet(Dante, Shakespeare), priest (Luther, Knox), a man of letters (Johnson, Rousseau, Burns), King (Cromwell, Napoleon). All of these categories assume the hero to be a bigger or better than average man. Another view of the hero suggests that the "masses," the common men, are heroes. Tolstoy's War and Peace, Einsenstein's 10 Days That Shook the World, and Marxist politics all follow this view. Carlyle himself states that Protestantism establishes a whole world of heroes, somewhat refuting hero worship. For Carlyle heroes are born superior or on top; for Tolstoy heroes are the masses on the bottom. Emerson tries to merge the two views by suggesting that true heroes begin on the bottom but emerge as natural leaders. Approaches can vary but the desire for the hero remains.

The treatment of the hero by the media and the media-molders could serve to expose the differences in heroes. Why do we honor John Henry as a hero and overlook Nat Turner? How are heroes created? Can one live without heroes? Can the next heroes of pop and soul be predicted? What is gained psychically from having heroes?

To create an awareness of the hero the teacher could have the class read accounts and hear songs of John Henry and Nat Turner. Why the diligent, hardworking steel driver is more honored than the rebel says something about those who control the images of the hero and somewhat less about the receptors of the images.

To contrast the active Achilles with the thoughtful Hamlet or the absurd Sisyphus figure is to examine several perspectives on contemporary man. The athlete, the professor, and the factory worker may suggest their modern counterparts. A discussion of which is more potent hero material could explain the differences in perspective of different cultures.

To move toward a synthesis one could present the total man that Plato proposes in The Republic as his Philosopher King. He has wisdom, courage, and temperance and utilizes his body, mind, and spirit. Such a figure combines several features of the hero. In going beyond the traditional hero figure who does great exploits at the beginnings of a people's legendary past, the total man view presents a workable modern alternative.

To define what a modern hero should be and to identify some of them would end the study with a degree of relevance. In the end, perhaps the student views his own self-image in light of these definitive qualities: the student becomes his own hero.

THE HERO

Myths: "Spider Pays His Debts" (Appendix 18)
"John Henry and the Machine in West Virginia" (Appendix 19)
"Lazarus, Come Forth" (Appendix 20)

The spider tale from the African Hausa tribe describes the hero who uses cunning to outsmart a long list of creditors. The weak spider conquers physically stronger living beings which by coincidence kill off each other. The cunning hero is similar to that of Odysseus who though weaker than the one-eyed Polyphemus used trickery in identifying himself as "Noman" and then blinded the monster with a flaming stick.

John Henry is a physical hero who is 33 pounds at birth, eats seven tables of food, and defeats a machine in a steel-driving contest only to die afterwards. Any worker in a large factory such as those described in Niebuhr's Leaves From the Notebook of a Tamed Cynic can be such a hero. The Mexican peasants of the murals of Orozco and Sequeros or the slum workers in Ben Shawn's "ashcan" painting are similar in nature.

Cassius Clay becomes a cultural hero--one who will not submit to the white majority's standards but carves out his own identity. That identity is symbolized by his new name and unorthodox religion. It is reinforced by the refusal to fight for white America. The Ali who defeated "Rabbit" Floyd Patterson became a hero, and more than boxing was at stake.

READINGS: HERO ARCHETYPE

Primitive: African and American:

1. John Henry, Paul Bunyan, Davy Jones and other folk heroes (use any available text). pp. 85-91, Rugoff, World Folk Tales.

Traditional Western Culture: excerpts from:

1. The Illiad, the arete (pride) of Achilles to Patroclus, military hero.
2. The Cdyssey, the cunning of Odysseus against the Cyclops.
3. The Aeneid, Aeneas' pietas (virtue) Dido's furor (passion) and Turnus' violentia (violence),the civilized hero.
4. The Meditations, the stoic heroism of Marcus Aurelius.
5. The Divine Comedy, the eclectic faith of Dante.
6. The Canterbury Tales, the earthiness of the masses.
7. The Great Renaissance Individualists and their writings--Michelangelo, Da Vinci, Raphael, Cellini, Machiavelli.
8. Hamlet as the Renaissance Prince.
9. Don Quixote, the idealist hero.
10. Candide, the optimistic hero.
11. Faust, the striving hero.
12. Ulysses, the passive hero.
13. Gospel of Luke, the primitive religious hero.
14. Prometheus Bound, the archetypal cultural hero.
15. The Republic, the total man as hero.

The Modern Hero:

1. The Myth of Sisyphus, the absurd hero.
2. "The White Race and Its Heroes" and "Lazarus, Come Forth" (on the black hero) from Cleaver's Soul on Ice, pp. 65-97.
3. Native Son, the hero as loser.
4. Brave New World, the savage hero in the scientific age.
5. "The Drowning of Bobby K" by Bartlemy in New American Review, No. 3, pp. 107-16. Establishes Bobby Kennedy as a hero.
6. "Philosophers and Kings: Studies in Leadership," Daedalus, Summer, 1968. (Discusses Nkrumah, Gandhi, de Gaulle as heroes.)
7. Orrin Klapp, Symbolic Leaders: Public Dramas and Public Men. (Discusses how to make a hero out of a pop singer or a political figure.)
8. "Medal of Honor" list from World Almanac. (Gives a list of a certain kind of hero.)

III. USE OF MYTHOLOGICAL APPROACH IN SEVERAL LITERARY WORKS

A. MYTHS AND TALES IN THE PALM WINE DRINKARD

By Amos Tutuola

This short African novel, which contains many myth and tales, can be profitably read in conjunction with other mythology materials. The Novel can be used while following the format birth, hero, death and Journey, myths and tales with which students should be familiar, because distinct examples can be found of each type of myth. In reference to birth, the story in which the child is born from the thumb (p.31)* would be compared to "Children of the Knee." This rather extensive section can be compared with the birth of John Henry, who also manifests unusually strong traits at birth (hero).

The main character's long struggle with Death could be introduced by one or all of the versions of "Death as Punishment" in which explanations are offered on how Death came into the world. In the novel Death comes as a result of the major character's actions.

Any of the journey myths can be used as a background to the story because the whole novel is a journey. Like the journey myths dealt with in this unit, this journey involves the basic patterns of the quest (Izanagi), cycle (Girl Enticed to the Sky), successes and failures dependent upon following orders, etc. The journey further concerns itself with African customs, taboos, beliefs in powers limited to the living and the dead, and so on.

"Dilemma Tales," e.g., "The Two Strangers" and "The Leftover Eye" are also to be found in The Palm Wine Drinkard (pp. 112-115). An interesting class activity would be to have students debate possible solutions--of which there is no correct one.

The "Trickster Tale" is another type found in the novel. This involves the hero as possibly a champion "Con-man." "The Spider Pays His Debts" serves to introduce this motif. There are several versions of this. In the novel, the role of "he of the gods who could do anything in this world," is that of a trickster throughout his entire journey.

Thorough examination of this novel will suggest to you many more ideas, and it is one that most students--with good direction--will enjoy reading. Other ideas could include an examination of the relevance of animals to this culture. Note that a number of animals are smarter than man(compare with, "How Man Stole Fire From the Lions"). Some are wise e.g., "The Dog's Wisdom." Others talkative (see novel). Furthermore, the novel contains other stories about how Heaven became superior to Earth, the powers of God, and the practice of "juju" (Voodoo).

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*Page references are to the Faber edition

Myths and Tales

TRICKSTER TALE (use with "trickster" of novel's main character)

1. "Spider Pays His Debts" (2 versions) appendix 18, 21

ANIMAL TALES (Compare these with the human traits of animals in the novel)

2. "How Man Stole Fire From the Lions" appendix 22
3. "The Dog's Wisdom" appendix 23

DEATH MYTHS (Compare with same in novel pp. 11-16)

4. "Death as Punishment" (Sua) appendix 15
5. "Death as Punishment" (Koko) appendix 17
6. "The Wrong Choice" appendix 24

DILEMMA TALES (Compare with same in novel, pp. 112-115)

7. "The Two Strangers" appendix 25
8. "The Leftover Eye" appendix 26

BIRTH MYTHS AND TALES (Compare with birth on p.31 in novel)

9. "Children of the Knee" (Masai) appendix 29
10. "John Henry and the Machine in West Virginia" appendix 19

JOURNEY MYTHS--Complete Cycles (Compare to journey of main character in novel)

11. "The Adventures of Mrile" appendix 30
12. "The Old Woman Who Tried to Find God"--an incomplete cycle appendix 27
13. "Descent of Izanagi to the Lower Regions" appendix 7
14. "Girl Enticed to the Sky" appendix 28

III. USE OF MYTHOLOGICAL APPROACH IN SEVERAL LITERARY WORKS

B. GETTING TOGETHER WITH PROMETHEUS--TWO APPROACHES

APPROACH I: A MINI UNIT ON PROMETHEUS BOUND

Rationale and Objectives

Promethus Bound contains, in addition to the plight of the main character, many minor personnages who, upon close examination, can easily lead the student to an indepth study of Greek mythology. When compared to more ancient or more recent myths and tales from a variety of other cultural channels, the Greek myths can then be reasonably evaulated with regard to their illusion or their reality. Of course, this evaluation is relative and depends upon the perspective brought to it by the students. For this reason, it is important that myths and tales be included from the African-American experience.

In light of the above, our general objectives are:

1. To expose the student to Greek mythology and its relationship to that of other cultures.
2. To demonstrate the universality of myths and tales that are a part of the Black experience.

Specific objectives:

1. To further develop the students' knowledge of the diversified role of a hero.
2. To increase the students' awareness of different mythological motifs.

Materials for the Teacher

Equipment:

1. Opaque projector for projection of illustrations from books (see below).
2. Slide projector.
3. Slides of selected mythical characters from different cultures and of the crucifixion of Christ.

Reading Materials:

1. Prometheus Bound, Aeschylus, George Thompson, trans., New York: Dell Publishing Company, 1965.

2. The Study of Folklore, Alan Dundes, Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1965.

3. Myths of the Greeks and Romans, Michael Grant, New York: New American Library, 1962.

4. Mythology, Edith Hamilton, New York: The New American Library, 1942.

5. American Negro Folktales, Richard Dorson, New York: Fawcett paperback.

6. African Myths and Tales, Susan Feldman, New York: Dell Publishing Company, 1963.

7. Palm Wine Drinkard, Amos Tutuola, London: Faber and Faber, Ltd., 1963.

Materials for the Student:

1. Prometheus Bound, Aeschylus, George Thompson, trans., New York: Dell Publishing Company, 1965.

2. Selected related myths from other cultures.

3. Materials for art work and collage making.

Approaches to Prometheus Bound

1. Since one of his titles is "The Fire Bringer," discussion of myths on the origin of fire would be appropriate. For openers, begin by striking a match before the class and pose the question, "Where does fire come from and how is it produced?" This will elicit a variety of serious and not so serious remarks, scientific explanations probably in the majority. Zero in on the question, bringing students even further back in time: "Where did fire originate?" Typical student responses credit its origins to rubbing two sticks together, or to lightning, or to God. At this point you might find it useful to have on hand selected myths and tales dealing with fire, its creation and relevance to the society. If you decide to focus on the latter, then a myth like "How Man Stole Fire from the Lion (Appendix 22)can become an effective lead into a reading of the play. In Prometheus, fire symbolizes hope. The myth also points toward the differences in wit and skill between man and lower animals which could effectively lead to consideration of the creatures in Aesop's Fables, American Negro Folktales, or Palm Wine Drinkard.

2. If you are not planning to use the follow up assignment in art mentioned below, you might effectively introduce the play through use of slides or opaque projections illustrating Greek gods and temples. Several good illustrations of heroes appear in Grant's Myths of the Greeks and Romans. A pertinent example in the Grant book is the Jacques Lipchitz sculpture in which Prometheus is shown strangling the vulture (or eagle) sent by Zeus to feed upon his liver. Projections would be shown without any mention of the play. You would simply ask students to tell what their impressions are of the work and the action depicted. Other suggestions are included in the follow up assignments, but choice of slides and projections depends largely on the direction you want to go with the play.

3. Slides on the crucifixion theme might be prefered, since students are certain to know the biblical account of Christ's suffering. A discussion of the crucifixion and Christ's relationship to man, and its parallel in the trials of Prometheus would provide also a natural introduction to a reading of the play.

4. Give students the "Story of the Hero of Tradition" (Appendix 30) and have them look up the traits of people like Sundiata, Moses, Jason, Oedipus, or Joseph. Then have them read Prometheus and try him according to the scale. Students should keep in mind that this is his story, he is the hero and Zeus the tyrannical villain. After the assignment is completed, have students gather additional information on Zeus and try him according to the scale. These last two steps will facilitate discussion cf what or who a hero is. Hopefully, the point will be made that a hero to some may or may not be a hero to others.

Suggestions for Class Discussion

(The choice of approach will dictate the course that class discussion will take, but here are some suggestions for enhancing the impact of the play on students.)

1. Why is Prometheus referred to as "the savior of man"?
2. What are some of the various roles of the gods? What is the relationship between the gods and the mortals? What are the attitudes of the gods toward each other?
3. What is the significance of obedience? How does the lack of obedience help to create motifs in other myths, e.g., "Death as Punishment" (African myths), "Children of the Knee"?
4. What other myths are inherent in Prometheus Bound? How the Ionian Sea was named, how civilization came about, how fire became important to man.
5. Discuss the opposing ideas of justice, i.e., Zeus is chief god, why is he oppsed? Who says he is wrong? Why is Prometheus then the hero? Is there any parallel between American justice and Greek justice, i.e., Angela Davis? There's also an interesting type of justice in the Orestean Trilogy, one might want to focus on this.

6. Who are the Fates and Furies? Why are they relevant to the play? Give them an oral part.
7. Describe man before and after Prometheus. Compare the mortal of that era with today's man; what is the difference?
8. Does this myth reveal any possible truths about the Greek culture?

Some Follow-up Assignments

1. Since many of the hero traits will have been discussed in connection with Prometheus, the students might enjoy comparing some of his actions, powers, etc. with other modern day heroes. This assignment could follow a discussion of the linkage of Prometheus with the Biblical Job or Jesus Christ, i.e., agonies, persecutions, punishments (reference to Michael Grant's Myths of the Greeks and Romans).

    A. For the student interested in art: Draw some pictures of the characters described in Aeschylus' Prometheus Bound. Some suggestions would include Io, with the cow-like head; the Gargons, "muffled in wings, snakes in their hair"; Zeus with his lightning and thunder bolts; Prometheus' "crucifixion beneath the open sky"; and others such as Atlas, the ocean nymphs riding sea horses, or Argus,the hundred-eyed monster.
    B. For the student who doesn't draw well: Collages could be made in which the students take pictures from magazines or portions of pictures pasted together depicting how they imagine the various characters.
    C. Note: Numerous slides of Prometheus, Zeus, the Parthenon, etc., are available, but don't show them until after the art.

2. The musically inclined student could compose a ballad music and lyrics about Prometheus as a hero or any of the other gods that are present or mentioned in the play. Some suggestions could be made based on songs that the student has already heard, i.e., Davey Crockett, John Henry.

3. The class writers might prefer to write a short play in which Jesus Christ, John Kennedy, Malcolm X or Martin Luther King become the Prometheus figure. More than likely some of these parallels would have been made during the class discussion of the play anyway. (Out of this assignment, a good class discussion could evolve based on an in-class production of one or more of these scripts.) A poem or an essay (comparative) could also be used.

4. Another angle would be to assume that Zeus and not Prometheus is the hero. After all, Prometheus did disobey the supreme god. Who knows, maybe Zeus had plans for making a better nation of mortals than that of present day man? Have the students make a hero of Zeus rather than Prometheus in any art form they so desire.

APPROACH II

Two myths from African Myths and Tales ("How Man Stole Fire from the Lions" and "Death in Exchange for Fire") may be used to introduce Prometheus Bound by Aeschylus.

a. You might ask questions relating to the many uses of fire in modern society.

b. Then you could have students describe or envision a time when there was no fire.

c. Next read the two myths.

d. Explore the two ideologies in the myths (i.e., stealing a necessity and bargaining for a necessity).

e. If you feel it relevant to directly associate the Greek drama, Prometheus Bound, with the origin of fire among men myth, you might wish to read the sections in Michael Grant's Myths of the Greeks and Romans concerning the Greek myth of Prometheus, the fire-stealer.

f. Episode One in Prometheus Bound may then be introduced. One introduction might be: Have the students read (silently) the first two speeches by Power and Hephaestus. Have one group of students plan and enact an impromptu pantomine of the event(s) which provoked the speeches. Have a second group do a choral reading of Power's speech and have one student read Hephaestus's speech.

g. Ask questions on the interpretations. Then, you might initiate a discussion of the "crime" and its effects. Do you consider the stealing of fire by Prometheus a crime? What retribution would you have him make? What punishment would satisfy the Greek gods?

h. Have students try Prometheus in a mock court trial for his crime (see account of trial in Appendix).

N.B. African Myths and Tales contains five other stories on the origin of fire: "How the Lame Boy Brought Fire from Heaven," "How the Earth Folk Received Fire," "Fire From Heaven," "The Disloyalty of Domestic Animals," and "Lilala Humba." The above two were selected, however, because they related so directly to the Promethian myth. In the two are contained the ideas of fire-theft ("How Man Stole Fire" and of punishment ("Death in Exchange for Fire").

IV. RESEARCH AND WRITING POSSIBILITIES

Describe and discuss the customs, rituals, and ceremonies considered proper at funerals, birthday parties, etc.

What are the customs surrounding the life cycle: birth, death, marriage, etc.?
How do these customs vary among different ethnic groups?

Analyze common characteristics of American folk heroes, literary heroes, and contrast them to the qualities admired in the heroes of other cultures.

How have heroes of one period differed from those of another period?

Who are our heroes today? Why?

List songs and ballads that you learned by listening to other people.
How many can you find in folklore collections?
How do your versions differ from those in print?

How do American Negro spirituals differ from Biblical accounts of the same subject?

Are there similarities between the cycle plays of the Middle Ages and the festivals in your community?
How are your area festivals different from those in other areas?

Find out all you can about some of the famous performers of folksong and music in modern times. (e.g., Burl Ives, Lead Belly, Woody Guthrie, Ray Charles, Bob Dylan, Otis Redding.)

Put a local legend or tale into ballad form and set it to a traditional or contemporary tune.

Find modern short stories or poems in books or magazines that reflect folk ways.
Do they seem authentic? Why?

Analyze the folk elements in the work of some American author, composer, or painter.

Topics: What I Learned in School
What I Picked Up From Others

How do myths relate to anthropology, sociology, and history?

V. TEACHERS' COMMENT ON MYTHOLOGICAL MAN

A. THE SCOPE OF MYTHOLOGICAL MAN

Tentative Guidelines (First Semester)
Humanities 101 - *Man and His Creative Awareness*
Geraldine A. Totten, Instructor

Here are some random thoughts on "The Scope of Mythological Man."

The scope of mythological man is infinite; for as Peter Abrahams rhapsodically affirms in *Wild Conquest*, "Man *is* a quest and fulfillment his aim."

This questing, this eternal searching of man for (1) his own identity, and (2) to discover the essence of his relationship to that about him--his environment and his universe--is made manifest in the art forms, the symbols through which he speaks, and may assume, therefore, varied expression: both the abstract and concrete words of poetry, drama, and prose; the molding of an idea into clay, wood, marble; the fashioning of a structure for the protection and/or glorification of himself and of his god(s); a melody in which he attempts to capture and rephrase the music of the sphere; a painting which may distort or unify the elements of color, line, and form; or a dance which through repetitive ecstatic abandonment of body gyrations together with dynamic vibrations of the soul, attunes to the rhythmic ebb and flow of the pattern of the universe.

The manifestations of mythological man, then, are myriad. Further, in our own times the impact of the multi-media upon man in the fashioning of his life styles has catapulted us all towards a sombe reassessment of the destructive potential inherent within the mythmaking process.

Thus, it would appear that myth as viable concept becomes the matrix of the humanities course.

1. Use concept of myth as the matrix for course, rather than simply as a unit or stance. Myth is the direct revelation through symbol and ritual of Man's Creative Mind, clarifier of his perceptions.

2. Concept should be expanded to include the relentless force of mass media operating to create and shape in the public mind the image of Blackness (see also No. 4, below).

3. Use *myth* and *perception* as the structurally interdependent elements of the whole humanities course.

4. Trace changing image of Blacks in T.V., motion pictures, drama, fiction and poetry. In dealing with the life of Malcolm X, it is possible to discuss the impact of mass media on the formation of myth--negative images of Malcolm.

Unit I: Unblocking Channels to Creative Awareness--A Thematic Approach Through Perception

Mini-Unit I: A Tactile Experience
Mini-Unit II: A Sight Experience: "Dead Birds"
Mini-Unit III: A Rhythmic Sound Experience in Poetry
Mini-Unit IV: A Rhythmic Sound Experience in Music
Mini-Unit V: Cultural Affirmation in Afro-American Speech and Dance

Unit II: The Alpha of Myth--Religious Rites in African Traditional Society

Mini-Unit I: Rites of Passage and the African Concept of Time
Mini-Unit II: Masks as Instruments of Ritual
Mini-Unit III: Initiation and Puberty Rites
Mini-Unit IV: Music and Dance in African Rituals

Unit III: The *Omega* of Myth--Death: The Final Rite of Passage

Mini-Unit I: Death as Punishment
Mini-Unit II: The Death of the Hero
Mini-Unit III: Activating the Loom of the Imagination

Unit IV: From Ritual to Classical Drama--(The Mythological Journey)

Mini-Unit I: The Mythological Journey (An Overview)
Mini-Unit II: Journey to the Lower World
Mini-Unit III: Journey to the Upper World
Mini-Unit IV: From Palm Wine Drinkard - *Prometheus*, *Oedipus*, *Medea*

READING ASSIGNMENTS

Unit I: *Unblocking Channels to Creative Awareness--A Thematic Approach Through Perception*

*** 1. Mbiti, John S., "The Concept of Time," *African Religions and Philosophy*, New York: Praeger, 1971 (3:15-27).

2. Kunene, Mazisi, "The Sweet Voice," *Zulu Poems*, New York: Africana, 1960, p. 61.

3. Maile, Anne, "The Process of Tie-Dyeing," *Tie and Dye*, New York: Ballantine, 1971.

4. Parrinder, Geoffrey, "Serpent of Eternity," *African Mythology*.

Unit II: The "Alpha"of Myth--Religious Rites in African Traditional Society

1. Mbiti, John S., "The Worhsip of God"(7:58-74)
   "Initiation and Puberty Rites"(12:121-132)
   "Marriage and Procreation"(13:133-148).

2. African Arts, Summer 1971, Los Angeles: University of California, African Studies Center.

   Awe, Kayode, "Three Nigerian Festivals" (58-62)
   Gebauer, Paul, "Dances of Cameroon" (8-15)
   Picket, Elliot, "The Animal Horn in African Art" (47-53)
   Fagg, William, "The Tribal Artist," African Heritage, (267-274)
   Quinn, Frederick, "Eight Beti Songs" (33-34)

3. Laye, Camara, "The Mysteries of My Father's Workshop," African Heritage, New York: Collier, 1964 (96-105).

4. Primus, Pearl, "African Dance," African Heritage (172-180).

5. Segy, Ladislas, African Sculpture, New York: Dover, 1958 (1-34).

Unit III: The "Omega" of Myth--Death: The Final Rite of Passage

1. Mbiti, John S., "Spiritual Beings, Spirits and the Living Dead," (8:75-91); "Death and the Hereafter" (14:149-165).

2. Feldman, Susan, African Myths and Tales
   "Introduction"
   "Death As Punishment" (Sua), pp. 116-117
   "Death As Punishment" (Ewe), p. 117
   "Death As Punishment" (Koke), p. 118
   "Let the Big Drum Roll", pp. 223-225.

3. From ISE Curriculum Materials:
   "The Death of Buddha"
   "The Death of the Blessed One"
   "The Pariniruana Cycle"
   "The Myth of Balder"
   "The Death of Thorolf"

4. From Technicians of the Sacred, edited by Jerome Rothenberg,
   "When Hare Heard of Death" (Winnebago Indian), p. 85
   "The Relations of Wind, Rain, and Cloud to Human Beings After Death" (Bushman, Africa), pp. 89-90
   "Death Rites 1 (Gabon Pygmy, Africa), p. 104
   "Death Rites II (Gabon Pygmy), p. 171.

5. DuBois, W. E. B., "Of the Passing of the First-Born," The Souls of Black Folk, XI.

BASIC REFERENCE BOOKS FOR UNITS I-III

1. Drachler, Jacob, African Heritage, London, New York, 1963.
2. Feldman, Susan, African Myths and Tales, New York, 1963.
3. Mbiti, John S., African Religions and Philosophy, New York, 1969.
4. Rothenberg, Jerome, ed., Technicians of the Sacred, New York, 1969.
5. Segy, Ladislas, African Sculpture, New York, 1958.
6. Three Negro Classics: Up From Slavery, The Souls of Black Folk, Autobiography of an Ex-Colored Man, New York, 1969.

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V. TEACHERS' COMMENT ON MYTHOLOGICAL MAN

B. AFRO-AMERICAN FOLKLORE--A SPRINGBOARD

Objectives: Afro-American Folklore can be effectively used in the classroom in at least three ways:

1. To make students more aware of the influence of the Black experience on the arts; specifically, to recognize the role Afro-American Folklore has played in music, art, dance, and literary forms.

2. To introduce students to a significant aspect of their cultural history which may have been previously neglected.

3. To open up awareness of library research, thus acquainting students with the many facets of the university library.

Suggested Materials for Teacher and Students:

J. Mason Brewer, *American Negro Folklore*.
M. Pluckett, *Myths and Folklore of the American Negro*.
Susan Feldmann, *African Myths and Tales*.
Rober Abrahams, *Deep Down in the Jungle*.
Hughes and Bontemps, *American Negro Folklore*.
Zora M. Huston, *Mules and Men*.
Guides to Periodical Literature.
Crisis (Periodical).
Opportunity (Periodical)
Phylon (Periodical).
Definitions of Black Folkore Terms (*Dictionary of Afro-American Slang*, Clarence Major).
Assorted Black Music.
Eartha Kitt, "African Tales" (recording).
Ossie Davis, "Jessie B. Simple" (recording)
Bill Cosby, "The Making of Black America" (film).

The teacher may introduce Black Folklore through various techniques. I myself began by asking students what experiences they have had with specific rites and customs from their cultural past, or the teacher may begin from a cross-cultural view, i.e., using rites and customs from various ethnic groups to introduce Black Folklore. Another technique to introduce this unit can stem from a discussion of some art form--music, dance, or literature. These techniques can easily lead into a discussion of what is folklore or what is myth? a study of the Black Man in folklore and its effect on our heritage, and Africa's influence on American Negro folklore.

In my teaching experience in this area, I have found that students enjoy as well as profit from this learning experience. It is interesting to explore this vast and neglected area of humanity. "John" is just as important and meaningful to these students as Zeus; the "love feast" and revival is as important as the rites of the Romans.

After asking students about their experiences with rites and/or customs from their past, we began discussing the uniqueness of these customs amongst Black people. For example, one young man related to the class how his grandmother took him to a root doctor to prevent him from a seventh automobile accident. Although he denied believing in Voodooism, he took a root from his wallet, which two years ago the old doctor advised him to always carry. It is interesting to note that since visiting this doctor and following her advice, he has had no further automobile accidents, or even a traffic citation. Relating such experiences opens the door for a more detailed study of Black customs and practices.

We began our study by reading sections from Susan Feldmann's African Myths and Tales and relating them to our own experiences. In conjunction with readings from Susan Feldmann's book, we read and discussed myths from Zora Neal Huston's Mules and Men.

Many of the things which we read lead smoothly into Black Folklore's influence on the arts. Now we really began . . . .

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V. TEACHERS' COMMENT ON MYTHOLOGICAL MAN

C. AN APPROACH TO THE MYTHOLOGICAL MAN UNIT

The following activity has as its objective to prepare the student for the study of myth by presenting basic patterns and ideas involved in the mythic process.

Perception is the springboard, for it is the key to awareness of the intricate meanings of myth. After exercises in visual, auditory, and tactile perception during which students will become aware of sounds, colors, shapes, textures, etc. through the use of the comparable senses, students will be asked to give their reactions to the things they perceived--either while blindfolded or not. (Ordinary objects in the classroom can be used: pencils, chalk, desks, walls, clothing, skin, odors of perfume, laughter, etc.) The idea of seeing and looking, hearing and listening, touching and feeling can be brought out and differentiated. The concept of illusion versus reality would be relevant here. According to the teacher, the discussion may or may not be prolonged and he may want to continue to the next step of the mythic process. One of the points to be made is that perception was for primitive man the first step in understanding and ordering his world.

The teacher will next pass out to the students xerox copies of the opening quotes found at the beginning of each book in Wild Conquest by Peter Abrahams, published by Doubleday Anchor ("Man is a quest . . . ."). If there is no time, students will be asked to read carefully the material for the next class meeting, understanding the material and posing questions about it. In addition, they will be asked to bring to class stories or jokes on how man was created, or where they came from, or how the world was created (myths of creation). These stories or jokes must come from their own experience--that is, something their parents or grandparents told them.

If the discussion begins before the class period ends, in addition to other concepts, the students should be made aware of the ideas of man as a questing spirit, alienated and apart from the rhythm and spirit of the universe. For what reason? This spirit expresses itself in the myth. Role playing or chamber theatre techniques are helpful in making clear the relevance and meaning of the mythic process.

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MYTHOLOGICAL MAN

FOOTNOTES

1. Philosophical Inquiry (An Investigation of Basic Philosophical Presuppositions), Teacher Manual, H. Olela, C. Snowden, ISE curriculum materials, 1971.

2. The archetype [Gk arche, first, plus typos, figure or outline] is a rather complex concept which requires lengthy explanation. Though an oversimplification, for our purposes we may regard archetypes as thought patterns of the Cosmic Mind at work in creation of which our higher abstract or intuitional mind is a product of but out of tune with. Spiritual progress, then, is measured by the movement in thought and action (concrete mind) toward consistency with the Great Thought Patterns which underlie the structure of our world. It is useful to refer to the "World of Archaic Man" and the "World of Contemporary Man", figures la. and lb. to visualize the operation of the archetypes in the sphere of human cultural activities.

3. For an extensive list and discussion of characteristics, see Raglan's The Hero of Tradition, Appendix 31.

4. From "The Development of a National Tradition of Music," a seminar given by Fela Sowande at the University of Nigeria, April 22-May 5, 1965 (unpublished ms.)

5. In "Black Folklore" by Fela Sowande, Black Lines, Vol. 1, No. 4, Summer 1971, p. 13. Here Sowande is echoing one of the three facts characterizing archaic man which Mircea Eliade advanced in Cosmos and History. The other two are: (1) reality is a function of the celestial archetype,and(2) reality is conferred through participation in the "symbolism of the center"--cities, temples, houses become real by the fact of being assimilated to the "center of the world."

6. From African Mythology by Geoffrey Parrinder, pp. 22-23, c. 1967. Reprinted by permission of Hamlyn Publishing Group, Ltd.

MYTHOLOGICAL MAN

APPENDICES

Page No.

APPENDIX 1: MANABOZHO'S BIRTH 329

APPENDIX 2: RAMA AND HIS BROTHERS: THEIR BIRTH, THEIR CHILDHOOD, THEIR YOUTH 330

APPENDIX 3: THE BIRTH OF BUDDHA 331

APPENDIX 4: VAINAMOINEN'S BIRTH 332

APPENDIX 5: THE ANNUNCIATION 335

APPENDIX 6: INANNA'S DESCENT TO THE NETHER WORLD 336

APPENDIX 7: DESCENT OF IZANAGI TO THE LOWER REGIONS 344

APPENDIX 8: THE APOSTLES' CREED 345

APPENDIX 9: THE DEATH OF BUDDHA 346

APPENDIX 10: THE DEATH OF THE BLESSED ONE 347

APPENDIX 11: THE PARINIRVANA CYCLE 349

APPENDIX 12: LET THE BIG DRUM ROLL 350

APPENDIX 13: THE MYTH OF BALDER 352

APPENDIX 14: THE DEATH OF THOROLF 353

APPENDIX 15: DEATH AS PUNISHMENT (SUA) 356

APPENDIX 16: DEATH AS PUNISHMENT (EWE) 356

APPENDIX 17: DEATH AS PUNISHMENT (KOKE) 357

APPENDIX 18: SPIDER PAYS HIS DEBTS [Version I] 358

APPENDIX 19: JOHN HENRY AND THE MACHINE IN WEST VIRGINIA 359

APPENDIX 20: LAZARUS, COME FORTH 364

APPENDIX 21: SPIDER PAYS HIS DEBTS [Version II] 372

APPENDICES (CONT'D)

Page No.

APPENDIX 22: HOW MAN STOLE FIRE FROM THE LIONS 372
APPENDIX 23: THE DOG'S WISDOM. 373
APPENDIX 24: THE WRONG CHOICE. 373
APPENDIX 25: THE TWO STRANGERS 374
APPENDIX 26: THE LEFTOVER EYE 375
APPENDIX 27: THE OLD WOMAN WHO TRIED TO FIND GOD 375
APPENDIX 28: THE GIRL ENTICED TO THE SKY 376
APPENDIX 29: CHILDREN OF THE KNEE. 378
APPENDIX 30: THE ADVENTURES OF MRILE 380
APPENDIX 31: STORY OF THE HERO OF TRADITION. 386

Mythological Man Appendices
have been removed due to
copyright laws.

MAN AS PROTESTOR

MAN AS PROTESTOR

Page No.

OVERVIEW 390

SAMPLE ONE PERIOD LESSONS IN PROTEST 393

PROTEST DOCUMENTS: LIBERTY VS. TYRANNY 401

PROTEST: FOLKLORE, FICTION, POETRY AND DRAMA 407

- A. FOLKLORE 407
- B. FICTION 408
    1. UNCLE TOM'S CHILDREN: "LONG BLACK SONG" 408
    2. UNCLE TOM'S CHILDREN: "BRIGHT AND MORNING STAR" . . 411
    3. CRIME AND PUNISHMENT 412
    4. ELLISON AND OTHERS 417
- C. POETRY 420
- D. DRAMA 432
- A SUGGESTED LEAD INTO PROTEST THROUGH PROMETHEUS 433

GRAPHIC ARTS IN THE PROTEST UNIT: PAINTINGS,ETCHINGS, DRAWINGS . 437

1. A SURVEY OF AFRO AMERICAN ARTISTS - DAVID DRISKELL (SLIDE SET). 443
2. AFRO-AMERICAN ARTISTS: NEW YORK AND BOSTON (SLIDE SET) 444

APPENDICES. 446

MAN AS PROTESTOR

OVERVIEW

MATERIALS

I. Overview

  A. Sample one page lessons in protest (two lessons)

II. Protest Documents

  A. Liberty Vs. Tyranny

III. Protest in folklore, fiction, poetry and drama

IV. Protest in the Graphic Arts

V. Appendices

I.

Protest in our contemporary society, even to the most casual observer, must be seen to be of increasing influence on our destinies as individuals and members of the human race. For this reason, as a stance to experience, protest has emerged us a predominant one as we approach the end of the twentiety century. Something is in the air, akin perhaps to another "spring" in human kind's long series seasonal lives; thus, protest may be the most vital artistic vehicle in the world today.

The impulse to protest is as simple and natural as the exclamation which explodes from us on a crowded bus when someone's hard heel bullies our soft and defenseless toes; yet beneath it all is the profundity of man's quest for spiritual wellbeing in a dehumanizing and materialistic envorinment. To try to trace the historical origins of protest and oppression is to stumble into a dim lit maze walled in by an interplay of causes and effects from which there is no outlet to truth (light) unless we possess a functioning compass whose moral and ethical markings are precise and true.

Although this unit projects the stance of Man as protestor, one must not limit his approach to the works solely as a study of protest. The works are artistic expressions and should also be viewed as such. Nevertheless we define Man, the Protestor, simply as one who shows discontent.

Man protests through many media--literature, art and music, thus the materials included in the unit are appropriately varied. Due to the complex interrelationship of all the materials in this manual, teachers are expected to refer back (or forward) to sections in which various aspects of the arts have already been considered. This is especially true for music, about which little is said in the section.

The study of art, Graphic Arts in Protest Unit, may be presented separately or used to accompany other units within the protest stance according to teacher preference. This section includes a variety of ways in which artists have shown us a disordered world, but it does concentrate upon varieties of distortion by which the artist conveys protest.

The Sample One Period Lessons section provides hints and suggestions for getting started as well as a technique for encouraging group participation that is applicable in almost any other classroom discussion session.

Following these is the political essay study, Liberty Versus Tyranny in which some analyses, comparison and contrasts of essays and activities to determine the approaches used by the drafters of several political documents (English, White Americans and Black Americans) are used in order to understand the reasons for their effectiveness, or ineffectiveness in overthrowing tyranny. The unit begins with the study of the official act of the Thirteen Colonies-- "The Resolution of Independence" of July 2, 1776, and its follow-up document, "The Declaration of Independence" of July 4, 1776. Nevertheless, these documents were the protest of the White Man, and could not (nor were they intended to) answer to the needs of Blacks. Hence a variety of documents which more directly influenced the destiny of Black Americans are included for contrast and analysis. Each step in the procedure purports to help the students to become aware of the values of writing skills in the drafting of a creative, meaningful document to gain the "natural rights" of all minority groups.

Next, Protest in Folklore, Fiction, Drama and Poetry, offers suggestions for dealing with each of these disciplines as vehicles for protest. Under Fiction, two short stories by Richard Wright are discussed in this light in order to give expression to man's struggle against the brutal realities of the old south. Here we break away from collective discontent to individual discontent thousands of miles across the ocean to Russia to show one man's reaction to discontent. Like the young people in the United States today, the young people in mid-nineteenth century Russia were seemingly protesting against everything. Fyodor Dostoevsky in Crime and Punishment is showing all kinds of protests against society, poverty, civil law, moral law, God's law, Nature's law, and rationalization. We have a philosophical, a psychological, and a crime novel compressed into one.

A rather lengthy section on Ellison and others closes the considerations of protest in Fiction with numerous leads into student projects and extensive outside reading.

After offering suggestions for making creative use of poetry, drama and dramatic activities (improvisations, campus art festivals), Prometheus: Mythical Rebel, who speaks boldly and defiantly against tyranny and oppression, provides leads to many creative projects to accompany reading of Prometheus Bound by Aeschylus. Activities, in addition to creative writing, may include analysis, critical writing, and emphasis upon interpretive skills.

A. SAMPLE ONE PERIOD LESSONS IN PROTEST

One of the most common problems in teaching has to do with the question, "How do I begin?". For, while a topic may be literally bursting with potential, your beginning may mean all the difference between success and failure. Man as Protestor can be witnessed in all facets of contemporary life, not to mention the integral part it plays in the history of this country and that of Black people. A student's mind, then, may be limited to vivid yet transitory details of protest, or it can be expanded to considerations of some of the most basic questions raised by contemporary man. Though you may well care to use them as they are, these "One Period Lessons" are included as a means of focusing your thinking upon the importance of beginnings.

LESSON I

For Starters...into the protest unit

What you are to scan, read, or study on this paper is just a means for the student to satisfy his needs for "novelty", and "humor", and to show off himself, letting others know he's around and perhaps thinking as well as speaking.

You (teacher) appear with an original sign, poster, picture, etc. where in or on the letters P R O T E S T are big, bright, and obvious -- not subtle or symbolic (not yet anyway). I can suggest something simple and significant: on posterboard, using magic markers, draw two eyes, a line or two nose marker, and hu-u-uge mouth. The mouth is a cave, a black cavity, all black except for a white and red human form in a protest posture. As if, he or she were the tonsils -- crying out. "For starters", you might say to the class, "Protest is the theme of our time and the theme of our approach to the humanities". Then ask the class to huddle.

Huddling is a way of liking one another, at least an outward form. Simple instructions start-with-form a circle; arms up and out, and the hands are to touch your class brothers' or sisters' shoulder; now, a pat on the back for getting to class, and then place arms around each other's waist. This tightens the circle as you comment: Let's try a "lock-in" with a 1-2-3 step. It goes this way (move) one step to the left, two to the right, three to the left. Music or a chant has a place here too. Not only for exercise, or warm-up, or get-to-know one another, but also for grace and timing in simple dance movement, will this huddle help. And, while huddling, announcements can be made and instructions of our own making. Count off if some manner to divide the class into groups. If you wish the class to "lock-out" of the huddle, reverse the "locking-in" step. Try it with the students on their toes, or in or in a flexed knee position, or heads to the right, left, etc., or ... .

A note and a suggestion is that you could expedite the mood and meaning of this session by standing in a garbage can with its lid on your head. Why this absurd pulpit? To demonstrate to the students that you too are in the exhibition -- is part of the rationale. Also to suggest props, and hand positions, and facial expressions are part of the rationale and preparation for what they are about to do or interpret.

What are they to do? A direction written on a 3 x 5 card will challenge their imagination and sense of showmanship to compose something in ten minutes. That's all the announced time each group has. For instance, one of the four or five groups will read: "You are protesting: Self in a Mural." Another card may read: "You are protesting -- Teachers, their demands, or manner, or whatever. You are protesting -- Teachers in the Dance." A third possibility is -- "You are protesting -- students, their demands, or manner or whatever. You are protesting -- Students in Sculpture".

So they prepare and present. "What or who is protested?" and "What means is used to express the protest?" -- are only two of the questions that will initiate discussion and interpretations. Now for the contingencies: For example the "mural". Since this group will go flat against the wall (and find they cannot be "one-dimensional" the word "relief" could be introduced and compared to the "three-dimensional" seens in the sculpture pose. "What's the difference between what man "constructs" or builds (where things are attached and added) and what man "sculptures" (usually forms from or art of one piece, molds and shapes). Ideas and vocabulary can spill out during the discussion, and I suggest visualizing those words on posters or otherwise, and you and students make the display attractive. Also inquire of the group on exhibition to tell their class members just what they did and how their poses, or movements, etc., where to convey their protests. Observing "details" could be emphasized.

Assuming this session to be "for starters", the first week or so movement into the form and content of humanities, I suggest this assignment:

> (to the class) Do you know how "Humanities" relates to such words as (1) "Humanity", (2) "Humanism", (3) "Humanitarian", (4) "Humanize"
>
> Answer in the form of a brief poem or song-or skit-or--, and you can present your answer as a single or group effort. Caution: since we are exploring and trying to explain the "arts" of man, avoid merely relaying information from a desk dictionary to the class. Add a touch of your own "art" and intellect to all assignments.

Comment and note: During the student exhibitions, time and chance could allow for the introduction to other words or elements common to the arts. For example, "line", "color", "volume", or "perspective" -- or "texture" could be mentioned and illustrated. Picture the students in a freeze, posing as sculptured shapes. Your comment is -- "Look at this polychromatic stature series, plenty of colors that seem to clash. Incidentally, concerning sculpture -- do we usually mention its color or its texture? What is the difference?" Again its conceivable that the mural students will strike dramatic poses with arms, legs, objects, etc. Why not make for starters -- reference to the line clash. the horizontals, verticals, diagonals creating a disorderly pattern for tension, strife or struggle -- and protest.

LESSON 2

Generally, this lesson is intended to enhance the student's understanding, interpretation, and appreciation of each work as an artistic expression, and a human experience each unique in its medium, individual in its approach, yet reflective of a single concept.

Specifically the lesson should help to:

1. Foster keen observation and greater depth of each student's visual and social perception.
2. Stimulate critical thinking concerning the literal and symbolic interpretations presented.
3. Provoke personal involvement on the part of the student. (To help him to do more than see and hear, but to feel and become moved inwardly).
4. Realize that various methods of protest against man's inhumanity to man have been waged for a long period of time.

MATERIALS

A slide of Walter William's painting, "Roots"
A slide projector and screen
Handouts of Paul Lawrence Dunbar's poem "Sympathy"
Paper or index cars
Recordings of "Oh Freedom", "I wish I Knew How it Feel's to be Free", and "Some Glad Morning When This Life Is Over I'll Fly Away"
Record Player
Overhead Projector, clear acetate and magic marker or newsprint
Masking tape

[The slides, poems, and musical selections given here are only suggestions. Teachers should try combinations appropriate to their own tastes and context.]

ACTIVITIES

1. Reading of the poem by students. (select three dramatic readers; one to read orally each of the stanzas in the poem. The effect is usually impressive when a female does the first stanza and a male does the last one. The sex of the reader of the middle stanza is optional). Point out to the class that the poem is one medium by which a black artist expresses his discontent with the lot that has been casted upon him.

2. Move directly into a viewing of Walter William's painting "Roots". Allow the slide to remain projected while you play the tape of the musical selections "Oh Freedom", "I Wish I Knew How It Felt To Be Free", and "Some Glad Morning When This Life Is Over I'll Fly Away".

3. Cut the slide projector off at the close of the musical rendition and relay to the class that the songs are a second medium through which the Black man has expressed his discontent over his lot in our society.

4. Next hand out strips of paper or index cards(one per student in class) to conduct a brainstorming session on the use of protest symbols found in the painting.

   Directions to students: take your pencil and make a list of as many protest symbols as you can remember having seen in the painting. Be prepared to substantiate your selection. You have three minutes in which to complete your list.

   Note: While students are composing their lists move about to see what they are writing. This will give you an idea of how many persons you wish to include in your groups for the next activity.

5. At the end of three minutes call time. Divide the students into groups*. Allow them two minutes to compile a composite

---

* Have students count off for division. If you want three groups have them count 1-2-3. All one's will be in group one; all two's will be in group two; all three's in group three.

list of symbols based on the listings by individuals.

6. At the end of the two minutes period have a class list composed. If you are using the overhead projector, you, the instructor should write the composite list as the recorder from each group calls out the symbols from his group. (Instruct each recorder to mark off any symbols heard to avoid duplication and expedite time). If however, you are using newsprint, allow the group recorders to go to the board and print their lists on the newsprint in large block print that can be seen from any point in the room.

7. Now you are ready to discuss subject matter, composition, style/technique, expression of feelings and ideas in each of the art forms used. Re-divide your groups. This time it may be interesting to try a new method of division. Since you are now beginning to prepare for utilizing the "fishbowl" technique of discussion the "siblings" method of division should work well.

   Directions to Students: All persons who are the only child in their families move to the right rear corner of the room and form a circle. Be seated in your circle. All of the oldest children in the family move to the left rear corner of the room, form a circle and be seated. All youngest children in the family move to the right front corner of the room and do likewise. Finally, all persons who are middle children (falling somewhere between the youngest and the oldest) make a circle in the center of the room and be seated.

   Explain that you are doing this not only to allow them to work with some new persons in the class, but also because the position one occupies in his family often influences his position on issues and his perception of social situations. By so dividing the instructor can observe the relationship of family role to the perception of the students. Equipped with their list of symbols, a memory of the songs and a handout of the poem , they are now ready to discuss within their groups the techniques employed by each artist in protesting his discontent. Allow ten minutes for the discussion.

8. The instructor should move about freely from group to group to make sure that they get off to an enthusiastic start. Ask any questions necessary to get them really talking. Once they are all under way, the instructor should begin to set up chairs into a fishbowl pattern. Place four chairs in a circle; place all of the remaining extra chairs in an outer circle around those four chairs in the inner circle. Ultimately there should be enough chairs in the outer circle for everyone to have a chair with the exception of four people. At the end of 10 minutes discussion period

students will probably have to pull some chairs into the circle for each person to have one who needs one; nevertheless, if you put as many as you can into a circle very little time will be required to complete the circle.

9. At the end of the discussion period call time. Pull the students into the fishbowl formation.

   Directions to the students: What person in each group talked less than anyone else?

   As the person is pointed out in each group direct him to take a seat in the inner circle. Explain to the students that since these persons were least vocal in the group now they must become talkers and begin the fishbowl discussion. After they are seated ask students what persons talked most in their group? Have these talkative persons who tended to dominate the discussion now switch roles and be quiet. They will be our observers. While the next activity is being conducted they will listen to what is taking place and at the end of the hour they will evaluate the participation of the members of the class for us.

10. Now have everyone in the class who has not been assigned a role to take a seat in the outer circle.

    Directions to Students: The four fish in the bowl are going to begin a discussion. While you are in the outer ring you are part of the wall of the bowl. In order to participate in the discussion you must move to the inner circle. You can not say anything, at all, to anyone, unless you're in the bowl. The only way that you can get into the bowl is to tap the person on the shoulder who is representative from your group. You may disagree with a statement, extend an idea, ask a question, challenge a speaker, or do anything you desire but you must get your group representative out and take his seat in order to talk. Once a person is tapped all conversation must cease until the tapper has been seated. Then the conversation can begin again. Thus, a person can be cut off in the middle of a sentence if someone is tapped. So don't forget your thoughts. A person in the inner circle cannot get out until he is tapped and must help to keep the discussion going. Each person in the outer circle should try to get into the inner circle at least once during the ten minute discussion period. This means that you all must listen carefully and move swiftly to get your representative out so that you can get in. Remember now you can only get the seat of the person from your group. Let's begin!

To begin the discussion ask the persons in the inner circle a question. A good example is "Was there a central theme in all three mediums? If so, what was it? If not, can you compose a central theme for the song, poem and painting?"

11. At the end of ten minutes of discussion have four evaluators to tell what they observed about the behavior of the discussion participants.

12. Make the assignments for four groups (this time based on academic ability).

SUGGESTED FOLLOW-UP ASSIGNMENTS

Writing Assignment: (Next class Period)

1. Express in one paragraph the feeling you experienced from hearing "Oh Freedom". (Group One)

2. Develop the following quotation, taken from the poem, into a theme: "I know what a caged bird feels, alas!" (Group Two)

Library Exploration:

1. Who is Walter Williams? Who is Paul Lawrence Dunbar? What have they in common? Discuss how each uses his particular medium to protest the brutal realities of Negro life in the old south. (Group Two)

2. Check the Reader's Guide to Periodical Literature for recent articles on black protest activities. Report on two which discuss different means of protesting the same social injustice. (Group One)

3. Negro Spirituals and Blues are an outgrowth of the Black man's disgust with having to struggle to react against brutal realities. Write an account of the development of two such songs. Analyze the rhythm, harmony, melody, tempo and color of the music.* (Group Three)

Discussion of Rhetoric:

1. What is the author's relation to his audience in the poem? How does he stress it?

2. How would you describe his tone?

3. What is there about the sentence structure and diction that suggest that the author's message is borne out of experience?

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* See Simple Form For The Analysis of Music, p. 146 of this manual.

4. Does the selection contain a statement of its central idea or thesis? If so where is it stated? If not phrase it in your own words. (Group Four)

II. PROTEST DOCUMENTS: Liberty vs. Tyranny

Material for the Student

1. "Resolution of Independence", 1776
   Richard Henry Lee.
2. "The Declaration of Independence", 1776
   Thomas Jefferson.
3. "The Emancipation Proclamation", 1863,
   Abraham Lincoln.
4. "Justice Demands It", 1873,
   Robert Elliott.
5. "The Niagara Movement Creed", 1906,
   W.E.B. DuBois
6. "The Voices of Oppressed Men", excerpts from
   ten political writings.
7. "Black Declaration of Independence", 1970

Reference Materials for the Teacher (Select appropriate books from bibliography, also current magazine and newspaper articles and cartoons).

Purposes

This set of activities will provide an opportunity for students to draft resolutions which they think might be effective in bringing about change, and to establish a basis for their appreciation of the attempts made by others. To accomplish this students will (1) Examine the "Declaration of Independence" as a document of protest, (2) Determine the reason for its effectiveness as an official public document explaining and justifying the "Resolution of Indepedence" (3) Examine the historical antecedents of the "Declaration", (4) Analyze other documents formed by Blacks and Whites declaring that many abuses inflicted upon minority groups infringe upon "natural rights", (5) compare the modern "Black Declaration" with the original.

Suggested Procedure

A. Use of Cartoons and Newspaper Clippings

One might start by asking students to bring in political cartoons of their choosing. These and others selected by the teacher can be duplicated or transparencies can be prepared and shown on the overhead projector. The cartoons and clippings chosen should depict political tyranny. The expression of opinions and questions should follow: What kind of tyranny is portrayed? Who seems to be defended? Criticized? Do you know of a special issue that seems to fit any picture?

After discussion, ask students to write several sentences about at least one of the cartoons. Later on students may want to draw cartoons to depict an issue in one of the political essays or works of literature in this study.

B. Writing

Pose the following proposition to the students. Suppose you were offered an opportunity by President Nixon to write a political document which would secure the liberty of all minority groups. Would you accept the offer? What would you say? How would you say it? How long would the document be? What would be the theory? What philosophy would it stress? [This assignment should be given early enough so that students may be planning and writing].

C. Historical Antecedents

Whether the political philosophy of the "Declaration of Independence" is true or false has been much discussed. In the eighteenth century it was widely accepted as a commonplace. There is little appreciation today for the historical setting in which this event took place. It might be of special interest to your students if an examination of this also included a discussion of the possible inspiration Jefferson might have found in the writings of Rousseau and Locke. Some general discussion questions are:

1. Explain what is meant by the "divine rights" of kings.
2. What is the Law of Nature?
3. Is the Law of Nature superior to any other law securing obligations?

D. Excerpts

Have students examine these excerpts in the appendix for voice, the authenticity of this voice, and the devices used by the writer to create it. Once adequate discussion has occurred, have students create their own sets of "voices" on the theme of protest. Students could toy around with making textual puzzles, where certain historically significant texts of their own selection are cut into several sections and "shuffled". The object would be to have classmates reconstruct the original order. An exercise such as this would allow students to gain some insight into how a powerful statement is put together. Devise your own variations on this procedure.

Key to Authors and Works
Of
The Voices of Oppressed Men

1. Martin Luther King, Jr. -- Letter from Birmingham Jail.
2. "John Brown's Last Speech", November 2, 1859.
3. Plato -- Apology Socrates' Speech.
4. George Breitman, Malcolm X Speaks. New York: Grove Press, Inc. 1965. (p. 26)
5. LeRoi Jones, Tales. New York: Grove Press, Inc., 1967 (pp. 43-44)
6. Jean Jacques Rousseau, The Social Contract.
7. Bob Arden, Dick Gregory from the Back of the Bus. New York: Avon Book, 1962 (Cost $.60 paperback)
8. Robert Elliott, "Justice Demands It".
9. W. E. B. DuBois, "The Niagara Movement Creed", 1906.
10. Bible, Exodus 5: 10-18

E. Essay - Analysis

At the top of the duplicated sheet is a copy of the "Resolution for Independence" that was introduced by Richard Henry Lee of Virginia. This resolution was the official declaration of independence. The document we know as the "Declaration" was prepared to declare these facts to the public. Why were two documents deemed necessary? Do you know anything about the men who were on the committee that framed the second document? Discuss. How many parts do you think this document has? Defend your answer by stating reasons for your divisions. What is included in each part? Is there any implication that all of the colonies did not approve of this new attitude toward England? What difficulties lie concealed in the words, "the people"? In the statement "He has combined with others" to whom does "other" refer? Is the document important because of what it left out? According to the "Declaration" should a people wait until a tyranny is actually established before revolting?

What is the charge being made against George III? Do you think the evidence cited is, on the face of it, sufficient to substantiate the charge? Why is the attack centered on the king, who had only a limited power, rather than on Parliament and the ministers who were directly responsible for the abuses which irritated the colonists? Why is the section about "our British brethen" included? Is this an irrelevant bit of pathos or emotional appeal? Why?

The phrase "created equal" is obviously ambiguous unless we know in respect of what quality, or right, or condition, equality is asserted. What sense of the term do you think is involved in the "Declaration"? Then what about the enslaved Africans, how did they figure in these doings?

The "Declaration" says that governments are formed to "secure" our own natural rights. State what you think this involved. Is the function of the government negative? Is it positive?

F. Comparative Study of Essays:

The teacher may frame questions to analyze, to compare, and/or to contrast the "Declaration" with the other documents. Here the choice is left open since there are clearly many, many directions one might take. Our selection of documents was done with this in mind. Few students have actually thought about the "Emancipation Proclamation", nor has there been occasion for a kind of backward glance at this proclamation of such gravity in the lives of Black people. Use the opportunity to read some civil war literature (Margaret Walker's Jubilee is a very fine book to begin with). In the lives of Black people in America, this event was branded into memory with an unimaginable intensity, setting up many hopes and ambitions which are yet to be fulfilled.

G. Writing

Ask the students to juxtapose the second paragraph of the "Declaration" with this passage below from John Locke's essay -- Concerning the True Original Extent and End of Civil Government by writing a comparison-contrast theme. Consult Robert's Writing Themes about Literature.

> Man being born, as has been proved, with a title to perfect freedom and an uncontrollable enjoyment of all the rights and privileges of the law of nature, equally with any other man or number of men in the world, hath by nature a power not only to preserve his property that is, his life, liberty and estate against the injuries and attempts of other men, but to judge of and punish the breaker of that law....

Additional Activities:

The teacher may suggest that the students do additional independent readings from Edgar Allen Poe's short stories and poems and from Washington Irving's tales, or view fine arts, especially portraits for the parlors of that epoch.

[The rational and active view of the world embodied in the "Declaration" is complemented -- sometimes as echo, sometimes as opposite -- by this literature and art. As with many facets of 18th century experience (see Hogarth's pictures in the "Graphic Arts" section), or of human experience in general, an emphasis on reason and action frequently serves simply to cover up, rather than to eliminate, the irrational and passive facets of the human potential.]

Music: Protest in the Black population of this epoch was in the form of music and folktales. Southern's Music of Black Americans (pp. 74-80) can be particularly helpful in setting the context within which the music fits. This part of the unit may be used to help students to become aware of the protest within the folk songs and spirituals. Compare them with the contemporary protest songs of Blacks. Point out differences. The teacher may plan many activities according to students' interests.

Paintings: Painting appeared in the colonies with the growth of settled communities. The first were pictoral, signboards for shops and inns, a necessity because street addresses were unknown and businesses were identified as being "at the sign of a rooster" or the "Whale". For funerals they painted elaborate banners and trappings filling these with death-heads or winged hour glasses. A discussion and possible activity might well develop from the consideration of such pictoral signboards as might be used on various buildings on campus or in the community.

Reference Materials for the Teacher:

Becker, Carl. The Declaration of Independence. New York: Alfred A.Knopf.

____________ Bible. Exodus 5:10-18.

Brietman, George, Malcolm X Speaks. New York: Grove Press, Inc. 1965.

De Mordaunt, George. Writer's Guide to Literature.

Cleaver, Eldridge. Soul on Ice. New York: McGraw-Hill, 1968 (paperback $1.95)

Du Bois, W.E.B. "The Niagara Movement Creed," The Autobiography of W.E.B. Du Bois. New York: International 1956.

Fanon, Frantz. *A Dying Colonialism*. New York: Grove Press, Inc. 1965 ($1.95)

Filmer. *Patriarcha*.

Jones, Le Roi. *Tales*. New York: Grove Press, Inc., 1967 (1.95)

Jowett, B., (ed.) *Dialogues of Plato*. London: Oxford University Press, 1924

King, Martin Luther. *Letter From Birmingham Jail*.

Locke, John. *Essay Concerning . . . Government*.

Malone, Dumas. *The Story of the Declaration of Independence*. New York: Oxford Press, 1954.

Mettzer, Milton. *In Their Own Words - A History of the American Negro - 1865-1916.* New York: Thomas Y. Crowell Co., 1965.

Orben, Bob. *Dick Gregory from the Back of the Bus*. New York: Avon Book, 1963, ($.60)

Roberts, Edgar V. *Writing Themes About Literature*. Englewood Cliffs: Prentice-Hall, Inc., 1964

Rousseau, Jean Jacques. *The Social Contract*.

"The Niagara Movement," *Voice of the Negro*, September, 1905, 2:619-22

"Race Friction Between Black and White," *American Journal of Sociology*. May, 1908, 13:834-38.

Southern, Eileen. *The Music of Black Americans*. New York: Norton and Co., 1971

Styron, William. *The Confessions of Nat Turner*. New York: Random House, 1967 ($.95)

III. PROTEST: Folklore, Fiction, Poetry and Drama

Student Materials:

1. Prometheus Bound by Heschylus
2. Crime and Punishment by Fyodor Dostoevsky
3. Broad selection of anthologies containing poems by Black poets (see Additional Materials for Teacher)
4. Uncle Tom's Children by Richard Wright
5. "Black Mother Praying" by Owen Dodson
6. Three tales from American Negro Folktales by Richard M. Dorson:
   "The Hobo's Experience"
   "The New Dance Step"
   "The Governor's Convention"

Teacher Materials: All of the Above, plus:

Folklore:

1. American Negro Folklore, J. M. Brewer
2. American Negro Folktales, Richard M. Dorson
3. Book of Negro Folklore, Langston Hughes
4. Black Folktales, Julius Lester
5. Dictionary of Afro-American Slang, Clarence Major
5. Deep Down in the Jungle, Roger Abrahams

Fiction, Drama, Poetry: Teachers need only choose from the many works available in this category. Refer to the sections of this manual on African and Afro-American literature, and the bibliography in the sections on Dance and Drama. The Unit that makes use of the play "El Hajj Malik" by N.R. Davidson provides many hints for dealing with drama as protest.

[Man as Protestor is one of the most "open" section in the manual. What follows is a mere sketch of several possibilities].

A. Folklore

Many of the folktales shared among Black Americans reveal upon close examination a core of well and sometimes not so well concealed bitterness. The three stories in the appendix (No. 8 , 9 , and 10) may serve as a stimulus for students to bring up similar stories from their own experience. The Modern version of tales in Julius Lester's Black Folktales especially "Stagolee", will serve to illustrate the possibilities for rewriting these tales. Here we might also turn back (or forward) to the selections in the "Myth unit" for additional examples.

Blues songs are also filled with allusions to protest situations not unlike those which become the subject of folktales, although one tends to see these lyrics as a rudimentary form of poetry.

B. Fiction:

Two short stories by Richard Wright from Uncle Tom's Children and a novel, Crime and Punishment by Dostoevsky illustrate ways of handling fictional protest.

1. UNCLE TOM'S CHILDREN: "Long Black Song"

Reading Material: Uncle Tom's Children by Richard Wright (Signet Classic, ($.60)

To the Teacher: These short stories from Uncle Tom's Children provide the student with a view of the southern Black man as he struggles against brutal realities.

> The post Civil War housefold word among Negroes -- "He's an Uncle Tom." -- which denoted reluctant toleration for the cringing type who knew his place before the white folk, has been supplanted by a new word from another generation which says -- Uncle Tom is dead!"

But in "Long Black Song" the statement" . . . is dead!" has a pitiful and ironic ring. After Silas chases his wife Sarah from their house for lain with the white salesman, she

> saw in her mind a picture of men killing and being killed. White men killed blacks and black men killed whites. The white men killed the black because they could and the black men killed the white men to keep from being killed. (p. 109)

And Silas, a short while before he is burned alive by the mob of whites:

> "But Lawd, ah don wanna be this way! I don mean nothin! Yuh die ef you fight! You die ef yuh don fight! Either way yuh die n it don mean nothin..." (p. 113)

Suggested Procedure: In as much as the black who influences the turn of events for Silas is a woman, some women, e.g., Eve, Josephine, Delilah, Malcolm's Ella, etc. might be discussed in the light of their influences on the men in their lives. Too, prefaced to reading "The Long Black Song," the student could read recent magazine or newspaper accounts of blacks reacting to adverse conditions and compare them with the fictionalized accounts in "Long Black Song" as to causes, effects and manners of attack. It is very likely that this type of comparison will bring into focus two words, survival and progress. That is, in each instance the black is reacting against white society, but in Wright's account the reaction seems basically as a means to merely survive whereas the contemporary black's reaction is a more calculated thing, prompted to bring about change.

With the above in mind, a panel discussion could be arranged following research of black discontent as it is found in newspapers, magazines and in other stories, e.g., Black Warriors by Schuyler; Black Boy by Richard Wright; the Vixens by Frank Yerby; Invisible Man by Ralph Ellison and the Confessions of Nat Turner by William Styron.

"Long Black Song" is told from the all-knowing point of view. What advantage does this treatment have over some of the other ways of getting a story told?

The student might toy with the idea of viewing some of the passages from other points of view. For example have the students to write out this passage, using the first person point of view and study its effectiveness over the original. How do the voices come through?

> The car stopped in front of the house and a white man got out. Wondah whut he wans? She looked at the car, but could not see Silas. The white man was young; he wore a straw hat and had no coat He walked toward her with a huge black package under his arm.
>
> "Well, how yuh today, Aunty?"
> "Ahm well. How yuh?"
> "Ahm well. How yuh?"
>
> She brushed her hand across her forehead and sighed.
>
> "Yeah; it is kinda warm."
>
> "You busy?"
>
> "Naw, Ah ain doin nothin."
>
> "I've got something to show you. Can I sit her on your porch?"
>
> "Ah reckon son. But, Mistah, Ah ain got no money."
>
> "Haven' you sold your cotton yet?"

"Silas gont t town wid it now."

"When he coming back?"

"Ah don know. Ahm waiting for im."

She saw the white man take out a handkerchief and mop his face. Bang! Bang! He turned his head and looked through the open doorway, into the front room.

"What all that going on in there?"

she laughed. (p. 97)

Wright's depiction of Afro-American life can be considered through the action and characterization. Do you feel that Silas is ordinary, even for his time? Can you point to specifics to substantiate your affirmation or negation? Does the following passage explain the stance that Silas takes?

> The white folks ain never gimme a chance! They ain never give no black man a chance! There ain nothing yuh kin keep from em! They take yuh land! Take yo life! He turned to her screaming. "N then ah gits stabbed in the back by my own blood! When my eyes is on the white folks to keep em from killing me, mah own blood trip me up." (p. 113)

What is the allusion exposed in the last two lines?

Looking at Sarah -- even before she submits to the white saleman's advances, are there any indications of her human, womanly weaknesses? What does this incident between Sarah and the salesman reveal about the stereotype concept of black-white sexual relations?

With the definite setting of the story in mind, visualize the closing incident as having happened in some other setting, e.g., in 1950, 1955, 1972 in a small town, in a big city.

Writing Assignments:

1. Divide the class into three groups. One group will write a straight journalistic account of the violent circumstances of Silas' death; another group will write slanted accounts as they might appear in the pro-segregation news.
2. After having read the accounts mentioned above, the third group would react by writing letters to the editors.

Related Literature:

Black Boy, Richard Wright, Signet Book (Paperback 75¢)

Eight Men, Richard Wright, Avon Book Division, New York, (Paperback 85¢)
Go Tell It On The Mountain, James Baldwin, Signet Book, New York, (Paperback 60¢)
Cane, Jean Toomer, A Perennial Classic, New York, (Paperback 95¢)

Supplimentary Materials:

"The Cloak", Nicolai Gogol

"First Sorrow", Franz Kafka

"Captain Jackson", George Schuyler

2. UNCLE TOM'S CHILDREN: "Bright and Morning Star"

Reading Material: Uncle Tom's Children by Richard Wright

Introduction to the Humanities by Doris Van de Bogart (New York: Barnes and Noble, 1968 Paperback, $2.25)

Material for the Teacher: Recordings of Negro Spirituals

To the Teacher: It is suggested that the two stories, "Long Black Song" and "Bright and Morning Star" be studied together, but if "Bright and Morning Star" is studied separately, the teacher should consult the "To the Teacher" segment of "Long Black Song". A beginning approach similar to the procedure used with "Long Black Song" could also be used here.

The following activities and questions are suggested as ways of involving the students in a study of "Bright and Morning Star":

1. Here we have another story of the black reacting against white oppression. In what aspects does the protest here differ from that in "Long Black Song"? Compare the characters Sarah and 'an Sue. How does each influence the protest? And again -- what are some of the specifics about black folkways brought out in Wright's narration?

2. Pick out passages that demonstrate the various voices of 'an Sue, especially some of the inner voices, and have students to read them aloud against a background of black hymns or spirituals.

3. Have the students bring different samples of black dialect and compare it with Wright's for rhythm and naturalness.

   Can the dialect spoken by Reva, the white girl be compared with that of the blacks in the story? How?
   While the focus is on the language of the blacks, you could turn to black aphrorisms, e.g., "Ought is a ought, figgers a figger. All for the white man, none for the nigger." Students may be instrumental in helping to make lists of these aphrorisms that are indicative of the black nature.

4. After some factual reading, coupled with spot reading from Native Son and The Outsider by Richard Wright and Invisible Man by Ralph Ellison, the students could stage discussions on the blacks and their connection with the leftist groups.

5. Alternative assignments could revolve around personal reaction to ideas in the stories of handling of propaganda in the stories.

3. CRIME AND PUNISHMENT

Reading Material: Crime and Punishment by Fyodor Dostoevsky (New York:
Washington Square Press)1966.
(Paperback $.75)

Introduction to the Unit:

The purposes of the unit are manifold. Students will become acquainted with Dostoevsky, who has, like Shakespeare, almost universal appeal. He is human and humane (in this novel). He is a medical doctor, a psychologist, a sociologist, a philosopher, a detective, a writer, a storyteller. In other words students will enjoy a masterpiece of fiction, a novel set in St. Petersburg, Russia in the mid-nineteenth century, a detective story. They will encounter diverse philosophies, history, psychology. They will meet people like those they know today, unemployed, oppressed, hungry, lonely, ill, discouraged, criminals, drunkards, scolds, pathetic orphaned little children, drug addicts, prostitutes driven to the profession to keep alive. Like the hero of the novel, Dostoevsky himself has suffered greatly physically and mentally in the kind of society he illustrates, in addition to having been sent to a brutal Siberian prison for entertaining and attempting to implement one of these philosophies found in the novel. Always, he seems to be searching for truth. Like his hero, the author seems to say in essence, "Through you, I salute all humanity."

Moreover, as one thinks again of the philosophy of the author he must be convinced that like the Ancient Greeks, Dostoevsky seems to say that wisdom comes through suffering; suffering must follow crime. Punishment must follow crimes against nature, humanity, and God. Reasoning, especially false reasoning, pride, self-exaltation, murder -- all these lead to catastrophe. In this and other respects Dostoevsky was classicist and romanticist, mystic and realist. He says, "I portray all the depths of the human soul."

Body of the Unit:

Study of the work; approaches

1. Discuss headline news of the day of past few days. This surely will include some crime, possibly a murder. Perhaps this will lead to a discussion of kinds most frequently committed, especially the seemingly senseless, so called perfect, unsolved, and recent murders of leaders of the U.S.A.

2. Another approach could be: what kind of programs of stories do "You" like best to read, listen to on the radio, watch on television? Finally someone might answer, mystery stories detective, hopefully. Discuss the appeal of detective stories to the imagination. (Also, recall the need for heroes in all societies).

3. Analyze the characteristic elements of such a story -- motive of criminal, nature of victim, suspense, etc., before getting into Crime and Punishment. We should have perhaps enough for motivation.

4. Prior to beginning this, it might be good to have lying on your desk a copy of the Boston Strangler and In Cold Blood, or The Adventures of Sherlock Holmes and other mystery stories.

5. Another approach, of which there could be many, is Dostoevsky's own letter to the editor of the Russian Messenger outlining the core of plot. "The novel is to be a psychological account of a crime."

Study of the work: Comments and Questions

Most of Europe had been in turmoil long before Dostoevsky was born, swept by revolutions. There was a new wave of nationalism, one of liberty in most countries, differing only in degree and intensity but changing the social and economic patterns of all. Russia was one of the last to be touched by these. Radical ideas from the neighboring countries finally began to infiltrate. In mid-century Russia in St. Petersburg students could not get scholarships as they can today in the United States. Raskolnikov, a poor, ragged, hungry, nervous college "dropout" has a dangerous, cruel plan in mind. Alienating himself from friends, he dodges his landlady, goes to an avaricious female pawnbroker. Ironically she calls him "my friend" but fails to treat him as one. Disgusted at the ruble she gives him in exchange for his watch, he goes to a tavern, orders his first beer.

He meets Marmeladov, a drunkard, who seems in some respects akin to Raskilnikov. How? Against what evils rampant today, not necessarily in St. Petersburg (Leningrad), Russia, but any city in the U.S.A., is the whole Marmeladov episode a protest?

Others at the bar seem at first indifferent to, then contemptuous of, the new found friend. Why?

Raskolnikov receives a letter from his mother, telling disturbing news. What news? Why? This is further reason to commit "that" business Raskolnikov has considered. He also commits another crime he had not planned. Why?

Examine Raskolnikov's theory of the superman that he toys with at the beginning of the novel. When he tries to apply it to actual experience, what problems does he encounter?

How does the theory of the superman (and the theories revealed in Part I) compare with the protests we note in the 1960's? In other words, compare the sources of discontent in our day and our country with those in mid-nineteenth century Russia that Raskolnikov heard discussed, accepted, rejected, or tried to implement (the first ninety-five pages).

If students have read Macbeth, they might want to compare his reaction to the murders he commits with Raskolnikov? How does the latter reflect alienation? Is any form of punishment already taking place? Suspicion is aroused. How?

How do we account for the kind of heatedness exhibited by a man who has committed murder?

We meet another strange character who has a great influence on Raskolnikov. In fact, he seems to be one of the most despicable characters we have met. Yet he seems to have a peculiar affinity for Raskolnikov. Analyze his immoral deeds. Does he have any commendable traits? Does he display them? Svidrigailov also has many dreams. Comment on their possible significance. (It might be profitable here to bring in dream interpretation and the role dreams have had in much contemporary fiction).

Luzhin and Lebeziatnikov are both disgusting, yet the latter exposes the former's attempts to frame Sonia.

Raskolnikov considers confessing his crime a dozen times. Why does he draw back so often? Why does he finally confess? How? To whom?

Marmeladov's widow does not long survive her husband. Describe the manner of her death. How does the whole episode reflect pathos?

In what way does the law catch up with Raskolnikov? How does this compare with legal procedure in twentieth century U.S.A.?

Why does Raskolnikov call on Svidrigailov? Why does Sonia go to Svidrigailov's room? Interpret what happens there. Report on the events of Svidrigailov's last day. How does the suicide affect Raskolnikov?

Sonia, a prostitute, helps bring about Raskolnokov's confession. How do you account for that? Is it convincing?

His sentence was not as severe as it might have been. What were the mitigating circumstances?

Are you satisfied with the ending? Why? Why not?

The point of view is limited omniscient. More than half of it is an in-depth study of a criminal's reaction to murder. In other words, it traces the effects of his crime resulting in illness, alienation, madness, distrust, and a realization of the collapse of his theories.

Examine some of the recurrent images in the novel, and the effects they achieve: mice and rats, insects, blood, water, fresh air. Examine Raskolnikov's dreams in the order in which they occurred to see if they reveal anything about his thinking and character. Consider also the dreams of Svidrigailov. What do they reveal about the contradictions in his character? Contrast the ending for both men. Comment.

ACTIVITIES

1. Dramatizations
2. Panel Discussions
    a. Theories mentioned in the novel
    b. Dual personalities
    c. Unsolved murders
    d. Political murders
    e. Porfiry versus the district attorney
    f. A comparison of Raskolnikov with some other character in literature.

3. Written Assignments

   a. Raskolnikov, good or evil
   b. Treatment of poor
   c. The "God is Dead" theme
   d. Atheism
   e. Treatment of mother
   f. Sonia, good or evil
   g. Lozamus and Raskolnikov
   h. Sonia and her suitors

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4. ELLISON AND OTHERS

Materials: Ralph Ellison, Shadow & Act (Random House, 1964; Signet
Book paperback edition, 1966; 95¢)
Invisible Man (Random House, 1952; Signet
Book paperback edition, n.d.; 95¢)
slides, records, and other literary texts as needed by
individuals and small groups.

For most of the authors and works mentioned, any paperback edition that is available will serve. Three possible exceptions: Melville's Moby Dick have been "condensed" many times; such editions are worthless for this course. Among the trustworthy editions are the Holt, Rinehart & Winston and the Signet Classics. For Walt Whitman, Leaves of Grass & Selected Prose, Holt, Rinehart & Winston, is probably the best. For Emerson, the Riverside Editions' Selections from R.W.E. is recommended (see footnote on p.429 below).

Ralph Ellison's Shadow & Act presents thoughtful consideration of, among other matters, literature, music, and the writing of books by and about Black Americans, as well as of Ralph Ellison's own sense of self and of role. Students who have read Invisible Man may well read all the essays in Shadow & Act simply on the basis of their regard for Ellison's novel. The purpose of introducing this collection of essays into the classroom, however, is not primarily to expand the student's sense of Ellison. Rather, in Ellison's frequent and varied articulation of a felt connection between present and past, one can expect students to find compelling suggestions for their own investigation of earlier literature, and toward their own awareness that "now" and "then" are related.

For every student in the class to follow up each of the main leads in this unit would constitute more than a semester's work. And if every implication for painting, music, and literature were explored, a whole school year would not suffice. What is anticipated, however, is that these notes will be used to stimulate many independent and small-group projects, with or without reports to the rest of the class, as teacher and class decide.

The unit focuses upon Invisible Man and upon the essays in Shadow & Acts, especially "The Art of Fiction: An Interview." A legitimate goal might well be that of arriving at a clear understanding of Ellison's thought and art; in attaining this goal, however, several other, and larger, goals will be reached, too.

1) A specific sense of how ideas, facts, and experience take on and reflect significance through their use in a literary context. This is part of an awareness that literature, like all the other arts, is a "made" thing, the result of choices and rejections. Part of being a perceptive reader is achieving an understanding of this process in concrete terms.

2) The other major emphasis in the unit is on exploring a number of specific connections between a contemporary writer and some of his predecessors. Apart from achieving a vivid feeling that such connections do indeed exist--itself not a negligible goal--this exploration should underline the relationship between art and society. All of the writings to be examined are clearly efforts at speaking to the problems, the pressures and concerns, that weigh upon human beings living in particular situations that are defined in great degree by forces and factors outside the individuals themselves. Both the particularity of the literary experience and the larger context to which it relates (and relates only through its particularity, a reminder that many students seem to need these days) together join the work to the society. The recurrence of the preoccupation with a discrepancy between what seems to be, or what is proclaimed to be, and what in truth is has, for example, been said to lie at the center of American literature. True or not, this generalization points to an important part of the social concern underlying the works, American and other, referred to below.

A note on procedure. No step-by-step progression has been suggested for getting into the works and ideas that form this unit, and the teacher must guard against using the following notes as "lecture-outlines" or as prescriptions for student activity. After the students have read "The Art of Fiction: An Interview," they will probably seize upon many more specific issues than are mentioned below. Those mentioned, therefore, are anticipations, but not all-inclusive ones. The ideas can form part of a teacher's contribution to discussion; the specific references can help a teacher to point individual students (or small groups) in potentially fruitful directions; but the teacher's own familiarity with the texts can suggest far more to him than is here set down. The procedure that is suggested (although not the only possibility) is that the teacher duplicate all or part of the following pages, distribute copies to the students, and then discuss with the class some of the particular avenues for exploration that are suggested.

These notes may guide teacher and students in filling in some of their blind spots on their own; primarily, however, they help to set a certain context, and they assume a class situation wherein the students and the teacher raise problems and then explore materials in order to find the best possible formulation of what, at first, may be very vague and general semi-questions. Acquisition of information is not the aim. For example, the question, "Why does Ellison refer to so many 19th-century white American writers when his own novel is concerned with century black American experience?" can be specifically, if only partially, answered by accepting the question as worded and then looking at specific effects in the novel that depend upon a reader's sense of the earlier writers. But a more thorough and significant answer might have to rephrase the question and would certainly go beyond the necessary attention to specific effects in order to show awareness of a common concern for common problems, e.g., the search for identity, the possibility for self-reliance, the possibility of equality, as these problems inform particular works.

Table of Contents

1. Works and Ideas Important to Ellison and to Americans
    - a) "Art and Protest"
    - b) "The American Theme[s]"
    - c) "Equality"
    - d) "Relatives" vs. "Ancestors" [9 authors]
2. *Invisible Man* and Beyond It
    - I The novel and four of Ellison's essays
        - a) "The Art of Fiction: An Interview"
        - b) "On Bird, Bird-Watching, and Jazz"
        - c) "Harlem is Nowhere" (and "Stephen Crane and the Mainstream of American Fiction")
    - II The novel and its evocation of earlier writers
        - a) Ralph Waldo Emerson
        - b) Mark Twain
        - c) Walt Whitman
        - d) Herman Melville
        - e) T. S. Eliot

1. Works and Ideas Important to Ellison and to Americans

Students who have not read *Invisible Man* can join with those who have in examining some of the ideas in "The Art of Fiction: An Interview" (pp. 169-83). The public importance of Ellison is clear enough: his only novel won the National Book Award for 1952 and then was judged, in 1965, "the most distinguished single work" published in the last 20 years. The "Introduction" to *Shadow & Act*, especially pp. xiv-xv, with its insistence upon the variety and humanness of Negro life (as opposed to all monolithic stereotypes), can immediately suggest part of the subjective, private importance of Ellison. The interview raises questions that include and transcend both. Specifically:

a) "Art and Protest"

The paragraph on pp. 170-171, in which Ellison denies any "dichotomy between art and protest" just after he has established that his own concern is with "art" rather than with "injustice." His list of specific texts--among them are Malraux's *Man's Fate*, Sophocles's *Oedipus Rex*, and Dostoievsky's *Notes from Underground*--suggests a number of leads for students interested in experiencing or discovering different kinds of protest that literature makes. Specific definition and exemplification of just what is being protested in these very dissimilar works can carry one far not only into the works but also toward a realization of Ellison's meaning and aims.

b) "*The* American Theme[s]"

More generally still, on p. 178 Ellison speaks of the search for identity as "*the* American theme." Then, on p. 182, he sees the Negro in American literature as symbolizing "among other things the human and social possiblity of equality. This is the moral question raised in our two great nineteenth century novels, *Moby Dick* and *Huckleberry Finn*." Ellison's emphasis on these two themes can lead to a reconsideration of myth, if one has already looked at myth, and at specific myths, in the context of cultural assumptions: American archetypal stories of the poor-boy-makes-good variety suggest a sort of "equality" predicated on whatever the applicable definition of "good" happens to be. The issue of searching for an identity is even more "open," in that a culture's myths can be seen as defining, rather than searching for, a sense of individual or national identity. From this perspective, one realizes that the question, "What does it mean to be an American?" not only has been answered in much of American literature, but also has received so many different answers that no one of them can be considered uniquely "correct."

Also, Ellison's statement can lead directly to the two novels he cites. He himself gives a little evidence to support his view of *Huckleberry Finn* (and he gives more in "Twentieth Century Fiction and The Black Mask of Humanity," especially pp. 47-52), but none at all (here) for *Moby Dick*. A look at the Ishmael-Queequeg relationship in *Moby Dick* (to begin with, chapters 3, 4, 10-13, 18, and 72) may or may not lead one to tackle Melville's novel and may or may not lead one to feel about it as Ellison apparently did in college ("Hidden Name and Complex Fate," p. 162), but it probably will lead one to begin to understand Ellison's meaning in the phrase about "the human and social possibility of equality." Anyone interested in going further into *Moby Dick* might attend to such passages as Starbuck's exclamation that Ahab "'would be democrat to all above'" (Chapter 38); Ahab's assumption of equality with the element of fire (the corpusants; St. Elmo's fire; Chapter 119); the Ahab-Pip relationship, especially in Chapter 129; and the democracy-aristocracy interplay in Ishmael's panegyrics on whaling and on whalers, especially Chapter 82. One of the points of the whole matter, however, is that a perplexing complexity exists in dealing with the theme of "equality" in the novel; this is particularly evident in the interplay between exaltation of the "average man" and exaltation of the exceptional man in contrast to the mass. Melville's apostrophe to "thou great democratic god!" at the end of Chapter 26 and the paragraph near the end of Chapter 133 beginning "But this intensity . . .," distinguishing between the great man's capacity for suffering and that of the ordinary human being, epitomize the contrast.

In becoming aware of at least some of the complexities in this novel that meant--and apparently still mean--so much to Ellison, one sees that "equality" is only one of the themes that Melville brings to life. How the questions of the possibility of attaining final knowledge (whether about the nature of whales or of human life or of the universe) and the question of the "human and social possibility of equality" reflect upon each other is just one of the problems in *Moby Dick* that has direct relationship not only to Melville's contemporaries(few of whom were prepared to see it) but also to those who would think about man's social and personal dilemmas in any era, more particularly our own. One paradox may serve as an example: the less certainty that people feel, the more they seem to turn to a self-assured authority, and the less sure they can rationally be of that authority's eminence, and the more they need to persuade themselves against their own reason. The crew, the mates, and Ahab himself *vis a vis* Fedallah all make instructive contrasts with Ishmael's gradually spreading calm. Man's unwillingness to rest easy without final answers is an element important in much of Melville's work.

c) "Equality"

Picking up from the Melvillian complexities surrounding the idea of "equality," Ellison's various references to the contrast between American "conduct" and American "ideas" (specifically articulared in "Hidden Name and Complex Fate" [p. 165]) can clarify for students continuities in American thought and feeling as these are presented in our literature. The title of "Hidden Name and Complex Fate" itself implies a lengthy chapter in this story: Henry James wrote to Henry Adams about the "complex fate" of "being an American"; the "hidden name" is that of Ralph Waldo Ellison, teased as "Emerson" when a child (pp. 154-156) and burdened with a sense of debt to his namesake ever since. One may want to try to get to the heart of Emerson's ideas about equality, tracing through the *Journal* the the strange game of three-corned tag played by ideas about "genius" (the commanding figure who most thoroughly represents his society--Emerson's phrase was "Representative Men"), Napoleon (the "Representative Man," the Genius, whose excesses alarmed Emerson but whose grandeur he could not ignore), and Democracy. Emerson's reflexive withdrawal from the Jacksonian figures of American ward politics contradicts his doctrinal preachments about the healthy vigor of the common man (see "The American Scholar" address), an antimony not really resolved by Emerson's equivocation that "the Democrats have the better principles and the Republicans the better men." All of this may fascinate those really eager to dig into the problems of Emerson. More accessible--and important enough, certainly--are the philosophical underpinnings for Emerson's explicit ideas about "equality." Ellison mentions the essay "Self-Reliance" (p. 156), a very useful starting point. Seeing "self-reliance" as "respect for the divinity in man," Emerson makes his whole transcendental position implicit in this seminal idea. "The Divinity School Address" and the 1836 "Nature" (NOT the later essay with the same title) provide enough of a gloss on "Self-Reliance" for one who is interested.

d) "Relatives" vs. "Ancestors"

In similar ways, other specific authors and titles mentioned by Ellison can be taken up by individuals, or by small groups. In the "Interview," these include Joyce, Dostoevsky, Gertrude Stein and Ernest Hermingway. More specifically, on p. 145 of "The World and The Jug," Ellison distinguishes between the writers he calls his literary "relatives" (Richard Wright; Langston Hughes) and those he thinks of as literary "ancestors," deliberately chosen by him as artists with similar technical and moral concerns (T. S. Eliot; Hemingway; Malraux; Dostoevski; Faulkner).

The work of any one of these nine authors can be used to clarify facets of Invisible Man as well as to illuminate attitudes toward life that are alive today. The particular contrasts and comparisons between Ellison's novel and the writing of each of the nine will differ; probably each reader will find his own. The object, however, need not be to decide exactly what Ellison accepted, rejected, learned from, or ignored in the work of these writers; it well might be to discover important connections between their work and his, or between their work and thoughts, feelings, attitudes, interests that have importance now. That is, one person might aim at immersing himself as thoroughly in the work of a particular one of these authors as Ellison did; then, he would report his conclusions to the class. To decide upon one author, a student may have to sample the work of several. Possible starting points:

> For Richard Wright, "The Man Who Lived Underground" (1944), reprinted in Wright's Eight Men (World, 1961; Avon paperback) and in Black Voices, ed. Abraham Chapman (Mentor Books, 1968). If "The Man . . . " is not available, then Uncle Tom's Children; for Langston Hughes, any of the Simple collections; for James Joyce, Dubliners; for Dostoevski, Notes From Underground; for Gertrude Stein, Three Lives ("Melanctha," especially); for Hemingway, In Our Time (also included near the beginning of The First 49 Stories--"On the Quai at Amyrna" through "L'Envoi"); for Malraux, Man's Fate; for T. S. Eliot, the earlier poetry ("Preludes," "Cousin Nancy," "Aunt Helen," "The Lovesong of J. Alfred Prufrock," etc.) through The Wasteland; for Faulkner, The Bear (the whole short novel, not the very short story). Any beginning can prove fruitful; these titles are simply suggestions to facilitate a first step. All are available in paperback editions; all should be in any college library.

2. Invisible Man and Beyond It

Students who have already read Invisible Man and want to get into it more thoroughly (as well as students who find themselves drawn to Ellison's novel after reading an essay or two) will find even more specific connections between the novel and the essays, and between the novel and such earlier writers as Twain, Whitman, Emerson, Melville, and Eliot.

I. The novel and four of Ellison's essays (a few of many possibilities):

a) In "The Art of Fiction: An Interview" (p. 181), Ellison discusses two of the sources of the name and the character of Rinehart in Invisible Man (Chapter 23); his quotation on the blues lyric ("Rinehart, Rinehart/ It's so lonesome up here/ On Beacon Hill . . . .") takes on added significance in light of Ellison's knowledge that the name "Rinehart" itself "was a call used by Harvard students when they prepared to riot, a call to chaos . . . . Rinehart is my name for the personification of chaos." Harvard and Beacon Hill are socially as well as geographically close to each other; the blues song probably has more to do with the origination of Harvard students' use of "Rinehart" than with the use itself: the legend is that a very lonely student named Rinehart, having no success in finding anyone at all to talk to at Harvard, began to call up to his own window, "Rinehart! Hey, Rinehart-t-t-t!" every evening after dinner. Finally, others began to wonder who this "Rinehart" might be, and the young man's isolation was dispelled. Knowing the blues song, but not the legend, Ellison comes out with the same effect. Rinehart, chaos, and loneliness can take one far into the book as a whole, as well as into Chapter 23. Are the feelings of chaos and of loneliness related as cause and effect? or are they symptoms of a common cause? or are they related in some other way? or are they independent elements in the novel? Are they mainly personal feelings? or is "chaos" primarily a social fact? The trouble with (or the virtue in) all of these questions is that their answers depend upon how the individual chooses to define his terms, as well as upon what he finds to be most important in the book. It is probable that good textual evidence could be found to support a wide variety of answers. In addition to wrestling with the above, it might be useful to work out questions about connections between the blues "Rinehart" and Rinehart, the character in the novel, that will clarify something important for a reader of the novel.

b) "On Bird, Bird-Watching, and Jazz" has a passage (pp. 226-227) explicating the song "They Picked Poor Robin Clean." To see what Ellison does with this bit of folklore, history, and knowledge of music at the end of Chapter 9 (pp. 170-171) of Invisible Man can take one into his narrator's character, or into his use of a past, or into his creation of legend out of specific experience . . . and probably into other matters that will occur to individual readers.

c) "Harlem is Nowhere" picks up, in its title, an idea that Ellison comes back to frequently and that may be interesting to follow through the novel. On p. 287, writing in 1948, Ellison explains: "'I'm nowhere' [the common Harlem response to "How are you?"] expresses the feeling borne in upon many Negroes that they have no stable, recognized place in society. One's identity drifts . . . . " In 1960 (p. 86; "Stephen Crane and the Mainstream of American Fiction"), Ellison says, ". . . if we don't know where we are, we have little chance of knowing who we are . . . . " This last line is almost a direct quotation from the end of Invisible Man, where the narrator, just as he is beginning to understand himself, meets Mr. Emerson (we will come back to this) in the New York subway system and admonishes the lost man in these words: "' . . . if you don't know where you are, you probably don't know who you are.'" This explicit concern for identity may seem so obvious that little need be said about it, but the context of the "Harlem" essay can make for interesting contrasts and comparisons both with the novel and with the "Crane" essay. It may even be that the "invisibility" of the porter in "The Bride Comes to Yellow Sky" (Ellison discusses the story in his Crane essay; it's short; its humor cuts in several directions) will spark further insight into Ellison's antecedants and effects.

II. The novel and its evocation of earlier writers (not an exhaustive list):

a) Ralph Waldo Emerson

The name comes up first in the narrator's conversations with Mr. Norton before (p. 42) and after (p. 98) the episode at The Golden Day, wherein--among other important elements--the nameless but very intelligent veteran tries to explain to the narrator parts of reality. Although Mr. Norton praises "self-reliance" (the essay and the quality, both), his last appearance in the novel (pp. 499-501) suggest the very opposite of Emersonian awareness and self-trust: lost and fearful, he impresses the narrator totally differently from their earlier meeting. But it is the last section of Chapter 9 (pp. 158-171) that should take one furtherest into Emerson's writings, for it raises questions about Ellison's effects that only direct reading of Emerson can answer.

This is the episode in Mr. Emerson's office. The narrator encounters a young man who is very much the son of his father. This young Mr. Emerson, in his almost total self-distrust, his preoccupation with appearances, status, the ideas of others, becomes an ironic commentary upon the American authors and their works evoked in his conversation with the narrator. Generally, people who have had Emerson's essays forced upon them in high school are not eager to return. A few specific lines from "Self-Reliance" may quickly demonstrate that Ellison's essay concerning that "hidden name" points to ideas central to Ellison's understanding of the human predicament, ideas that Ellison cam upon in his namesake's work.[1]

> " . . . imitation is suicide . . . ." (p. 32)
>
> "Whoso would be a man, must be a non-conformist" (p. 35).
>
> "The objection to conforming to usages that have become dead to you is that it scatters your force" (p. 38).
>
> "But do your thing, andI shall know you. Do your work, and you shall reinforce yourself" (p. 38).
>
> " . . . perception is not whimsical, but fatal" (p. 47).

> "It is easy to see that a great self-reliance--a new respect for the divinity in man--must work a revolution in all the offices and relations of men; in their religion; in their eduction; in their pursuits; their modes of living; their associations; in their property; in their speculative views" (p. 56).

In pinning these thoughts down to the notably unself-reliant Mr. Emerson, and then to the novel as a whole, one needs to see what their significance is in R. W. Emerson's thought. The extent to which Emersonian self-reliance is both ridiculed and longed for in Ellison's novel raises questions of interpretation and of intellectual history. It is also possible that the whole question of self-reliance may take on a life of its own, apart from Ellison and apart from Emerson, too. The question of "inspiration" may arise, here. It is possible to suggest any number of possible avenues. An obvious one concerns that of the jazz soloist and his hold upon the imagination: Ellison's use of Louis Armstrong in the "Prologue"; the place of improvisation in jazz (see the unit on the "Elements of Jazz"); James Baldwin's story, "Sonny's Blues" in Going to Meet the Man (Dial, 1965; Dell paperback, 1966). What might be the sources of "inspiration" in music? This goes beyond Emerson, but Ellison's interest is related to Emerson's views. Emerson's notion that visible reality corresponds to a transcendant spiritual reality, that, as Emerson says in "Nature," physical "nature is the symbol of spirit," leads to a larger metaphysical view that sees evil as something merely negative, the absence of positive good, or of "oversoul." When man is most fully "self-reliant," Emerson seems at times to be saying, he is then most directly in harmony with "the divinity within" himself. One reading of Emerson, that is, sees "self-reliance" as "god-reliance." In this light, "inspiration" becomes literally a taking in or a spirit.

In addition to conduct in general and music or writing in particular, another area in which the word "inspiration" often is applied is that of painting. It may be that students who have already seen certain slides earlier in the course, or who simply are interested in painting, may turn back to,or (upon suggestion) turn to, different styles of painting as exhibiting more or less "self-reliant" stances on the part of the painter, and (to consider content) on the part of the painted subjects. (This ramification of Emerson may better be followed up in another context; Hale Woodruff's "Amistad Murals," Jacob Lawrence's "John Brown Series," Claude Clark's "Together," and Grant Wood's "American Gothic" exemplify some of the stylistic, psychological, and social issues the the [still unwritten] unit on "Black American Painting" will explore.)

b) Mark Twain

Related to the idea of self-reliance is young Mr. Emerson's notion that in his father's eyes he is a Huckleberry Finn (p. 165), a non-conformist who has special understanding of "'fellows like you.'" But the way he dresses and the tone he uses toward the narrator contradict any possibility that this Emerson is a "Huck," no matter how defined. The variety of possible definitions, and the kind of commentary that Ellison suggests through his having the narrator think of Huck Finn as a "kid's story," are two questions that readers can usefully explore. The larger question of self-reliance may come either in dealing with both Ellison and Twain or in examining Twain's Huck, with his apologetic self-reliance (and see Ellison's essay, "Twentieth Century Fiction . . . ," (pp. 47-49), in contrast to the strident, and destructive, self-reliance of Hank Morgan in A Connecticut Yankee in King Arthur's Court. Reading the latter can clarify many contradictory feelings that one may have about a technologically oriented society.

c) Walt Whitman

Walt Whitman's poetry also lies behind Ellison's novel, and not simply in the general sense that Whitman's work owes something to Emerson's influence. ("I was simmering, simmering," said Whitman in 1860; "Emerson brought me to a boil.") Young Mr.Emerson twice invites the narrator to the Club Calamus (pp. 163, 169), a favorite haunt for "many of my Harlem friends . . . . It's a rendezvous for writers, artists, and all kinds of celebrities. There's nothing like it in the city, and by some strange twist it has a truly continental flavor'" (p. 163). Whitman, the poet who, above all else, tried to invent on paper a democracy of exalted equals, in his "Calamus" poems celebrates an ideal of "manly attachment" ("In Paths Untrodden"), of "the love of comrades" ("For You O Democracy"), including the poet's intention to "establish in the Mannahatta . . . The institution of the dear love of comrades" ("I Hear It Was Charged Against Me"), perhaps as an antidote to the confusions besetting this life: "I cannot answer the question of appearances or that of identity beyond the grave,/But I walk or sit indifferent, I am satisfied," He ahold of my hand has completely satisfied me" ("Of The Terrible Doubt Of Appearances"). This manly love, not to be equated with the effeminate perversity of young Mr. Emerson, Whitman returns to over and over, emphasizing the spiritual strength that such comradeship brings. Its symbol titles the poems: "And this, O this shall henceforth be the token of comrades, this calamus-root shall,/ Interchange it youths with each other" ("These I Sing In Spring"). Young Mr. Emerson's way of addressing the narrator as "fellow" (pp. 165, 169) suggests the reverse of a relationship among equals; from the Calamus poems to the Club Calamus seems a long step away from the "institution" that Whitman had in mind. Apart from the specific satire and irony, however--and these are certainly worth dealing with in themselves, as concretely and specifically as can be done--lies Ellison's sense of the relevance of Whitman and Twain and Emerson to the destiny of and relationships between modern Americans, Black and White.

d) Herman Melville

Herman Melville, as Ellison makes clear in several of his essays, also stands behind Invisible Man. Discussing Rinehart in the "Interview" (p. 181), Ellison explicity states that Rinehart is "intended to represent America and change. He has lived so long with chaos that he knows how to manipulate it. It is the old theme of The Confidence Man. He is a figure in a country with no solid past or stable class lines; therefore he is able to move about easily from one to the other." Readers of Melville's The Confidence Man will gain more than an added dimension for Rinehart, of course. Melville's representation, in 1857, of the gap between American ideals and American actions, with specific attention to racial matters (Indians as well as Negroes), has the contemporaneity with which great art so often surprises one. For some, Melville's title alone will suggest an interest in Confidence Men; The Duke and the King in Huckleberry Finn come to mind; O. Henry's The Gentle Grafters stories; Benjamin Franklin's Autobiography, the story of the masterof a thousand disguises, of the man for whom appearances were all-important because realities could not be perceived; and the daily newspapers, with their glorification through publicity of present-day "Con" artists take one from Ellison's novel to the wide open American question of identity. What establishes identity? How do people, and artists, try to pin down identity? In "Adam Smith's" The Money Game, now available in paperback, the most powerful chapter for many readers is the one concerning money and identity: what happens to the man who derives his sense of self from a column of figures when that column adds up to $00.00? The pseudonymous Mr. Smith may have created a figure every bit as American as Rinehart, or as Melville's Confidence Man, and considerably more poignant, and perhaps more contemporary, for Smith's "Harry" is not a winner.

The fact that most Americans (although this is more than an American phenomenon) are fascinated by various forms of confidence-rackets and get-rich-quick schemes suggests that the opportunities for, and problems resulting from, rapid social and economic mobility (Ben Franklin's; Harry's; the Duke's and the King's; Rinehart's) have impressed themselves upon our consciousness. What these stories tell us about ourselves is as important as what they show us of our past, perhaps because our collective national past becomes part of us almost by osmosis, and also because one of the effects of literature is to articulate what most of us feel but do not quite realize.

Although The Confidence Man presents further possibilities, individual readers will determine their own. Let us turn, now, to the first epigraph to Invisible Man, the quotation from Melville's Benito Cereno: "'You are saved,' cried Captain Delano, more and more astonished and pained; 'you are saved: what has cast a shadow upon you?'" In Melville's tale (pp. 141-223 in the Signet Edition, Billy Budd and Other Tales), the answer comes back, "'The Negro'" (p. 222). But in what senses is this indeed the case? And in what sense may Ellison have intended his readers to see it as the case? Careful reading of Melville's story and of Invisible Man will suggest different, and plausible, answers to different readers. In addition, the "invisibility" to the innocent Captain Delano of the "true" state of affairs aboard Benito's ship has many connections with the narrator's "invisibility" to white characters, well-meaning and not, in Ellison's novel. But additional complications can be explored, too. What, after all, is the "'true' state of affairs aboard Benito's ship"? To some readers, Melville's story leaves out of account that the initial evil in Benito's world is slavery itself. To other readers, this is not al all the case. Both sorts of readers can sight textual evidence. Robert Lowell, in his modernized dramatic version of the story, revises it to emphasize the moral blackness of Benito Cereno's trade. This version, of course, had no effect upon Ellison's work, for Lowell's play appeared a dozen or so years after it. The contrast of emphasis between the Melville and the Lowell versions, however, may be worth looking into for its own sake, if one can find the Lowell text. But weighing what Ellison may have meant by his allusion to Melville's story poses problems enough.

e) T. S. Eliot

T. S. Eliot, according to Ellison himself, "Initiated the search" for values and insights that Ellison the young man needed to encounter if he were ever to be a writer ("The World and The Jug", p. 146). In several essays, Ellison speaks of the impact that The Waste Land had upon him in 1935, when he was a student at Tuskegee. It "seized my mind" ("Hidden Name and Complex Fate," pp. 161-162), he says; and he goes on to spell out some of the ways: rhythms ("closer to those of jazz than were those of the Negro poets"); range of allusion; "its discontinuities, its changes of pace and its hidden system of organization which escaped me." He adds, "There was nothing to do but look up the references in the footnotes to the poem, and thus began my conscious education in literature." The second epigraph to Invisible Man, a quotation from Eliot's Family Reunion, demonstrates Ellison's contining interest in Eliot's work. The aptness of the quotation to Invisible Man might more profitably lead readers to The Waste Land than to the play, however. The technical virtuosity of the novel, especially in developing the sense of disconnected life and of a vaguely identity-less existence(as in Chapter 11, the sequel to the explosion in the paint factory), shows that Ellison learned from--although he certainly did not copy--Eliot.

In this connection, anyone interested in the "use" that one writer makes of others (or of one other) might read T. S. Eliot's essay, "Tradition and The Individual Talent) (in The Sacred Wood, now available in University Paperbacks), with special attention to the short paragraph, "Some one said: 'The dead writers are remote from us because we know so much more than they did." Precisely, and they are that which we know." Eliot's development of this idea (the validity of the idea may seem great to some, invisible to others, and a half truth to others still) in the rest of the essay includes his insistence upon the writer's--by extension, the human being's--need for an "historical sense," by which Eliot means "a perception, not only of the pastness of the past, but of its presence." If one works closely enough with some of the texts mentioned above, he can come to understand how one writer has taken charge of his own chosen literary ancestors, not only by emulating them, but by penetrating to their cores of significance. He may also find elements of his own "present" in many different "pasts."

FOOTNOTE:

1. The page numbers are to "Self-Reliance," in Emerson's Essays: First and Second Series Complete in One Volume (Thomas Y. Crowell Co., N.Y., 1926), introduction by Irwin Edman, Apollo Editions, N.Y., 1951 ($1.95). It follows the test of the first edition of Emerson's Essays (1841), the edition used in The Harvard Classics, Volume 5, Emerson: "Essays" and "English Traits," by P. F. Collier & Son, Co., N.Y. 1909. The suggested edition for use in the Humanities Course, however, conforms to Emerson's last revisions, incorporated in the Houghton-Mifflin definitive edition of his his writings (1903), and differs from the above The 4th passage omits "thing" and substitutes "word." The 6th omits the 8 words set off by dashes. Even so, Selections from Ralph Waldo Emerson, ed. by S. E. Whicher (Riverside Editions--Houghton-Mifflin--N.Y., $1.35), is probably the most useful one-volume Emerson around. In it, the above passages appear on pp. 148, 149, 151, 156, and 162.

C. Poetry

[Refer to African and Afro American Literature sections for additional comments on poetry. Since most of this literature is in some way a protest, you will find many helpful suggestions].

In choosing poetry for class discussion, it is essential that the poem effectively communicate protest in emotional terms; that it embody, in one way or another, the posture of defiance, lament, complaint, anger, or argument. Such poems can be very different, therefore, care must be taken to select a broad variety. A focus on thematic continuity is certainly desirable, yet poetry has many sides, therefore much more should be asked than "What is this poem protesting against?" For example:

-- what are the poet's methods of expressing his ideas and feelings so that we are moved?

-- what techniques of language and form were chosen, and why?

-- what ideals, standard, hopes does he hold up? What response does he aim at?
-- what is important about this poem? What is important about it besides its message?
-- Is there some particular way in which this poem is beautiful? How does it differ from a prose statement translation?

For Starters

1. Use Owen Dodson's poem "Black Mother Praying" (appendix 12). Dramatic reading of this poem can be particularly effective. Ask some students to work up an imaginative presentation which makes use of lighting, music, art, etc. Reactions evoked by a presentation of this kind are usually intense and generally serve to launch class into an animated discussion of the poem's devices. So broad is the scope of this poem in dealing with the multfaceted oppression of Black people, that you should have no problem in introducing other protest poetry. Careful reading of this poem will reveal clues to further directions. Students will probably want, and should be encouraged, to bring in their favorite poems, some may be inspired to write. Here too, is when the poetry of protest in contemporary songs could well be introduced. Recent popular tunes such as "War" or most of the songs in Marvin Gaye's album "What's Goin' On". The area of gospel and related music can also be tapped for appropriate selections. Blues lyrics may also be viewed in this light, although there is much more operating in this art form. The blues, in its own complex and mysterious way, is

most often a protest and a resolution of that situation at one and the same time.

2. An abundance of good anthologies and volumes of poetry are available. Here are a few recommendations:

   Zulu Poems - Mazisi Kunene
   Black Fire - LeRoi Jones, Ed.
   My Name is Afrika - Keorapetse Kgositsile
   We Speak As Liberators: Young Black Poets - Orde Coombs, Ed.

Records are plentiful these days. Last Poets, Nikki Giovanni and Gil-Scott Heron all have recordings available which are quite popular with students.

D. Drama

In some ways, drama may be considered as an outgrowth and culmination of all the other disciplines. Drama is also the direct consequence--action toward change--of deep reflection on issues which are the subject of protest. There should already be in your classroom an integral functioning of music, art, literature, etc. in whatever area of concern in which you are involved. That is, students should have the facility at this point, andthe freedom to make extended use of dramatic improvisation. If this is the case, then appearance of protest themes are probably commonplace.

As for the reading of plays, if you have not yet used the materials in the section under "Towards a Gestural Vocabulary" in which El Hajj Malik by Davidson is used as a vehicle for the exploration of dramatic language (page 234) , then you should do so, since the play may also serve as protest material. Other plays should be chosen at your own discretion.

The new Black theater, like the new Black poetry, will furnish many fine examples of protest. Modern instances of well-known plays of protest will range from Lorraine Hansberry's popular "A Raisin in the Sun" to some of the scathing polemical theater of which Ed Bullins and Amiri Baraka are leading exponents. Two recent anthologies of special interest, containing a variety of short plays, are New Black Playwrights, edited by William Couch, Jr., and New Plays From The Black Theater, edited by Ed Bullins.

Several teachers who have taught these materials before have successfully used drama as the vehicle for initiating activities involving schoolwide and community participation. Very often such activity culminates in an art festival in which the play crystallizes around itself various other art displays and exhibits.

A SUGGESTED LEAD INTO PROTEST THROUGH PROMETHEUS:

THE MYTHICAL REBEL

Materials for the Student:

Prometheus Bound by Aeschylus, New York: Dell Publishing Co., 1965. (Paperback, Laurel Classic, $.60.)

Mythology by Edith Hamilton, New York: New American Library, 1942. (Paperback, Mentor Book, $.75.)

Suggested Supplementary Reading:

Art and Ideas, Thomas Fleming, third ed., New York: Holt, Rinehart & Winston, 1968.

Art Through the Ages, Helen Gardner, fourth ed., rev. by Sumner McK. Crosby, New York: Harcourt, Brace & World, Inc., 1959.

The voices of man through the history of humanity have dared to speak boldly and defiantly against oppression and tyranny. They speak, literally and figuratively, through many devices, but one of the most intriguing is that of the mythical figure. Prometheus, the mighty Titan who defied the oppressive tyrant and suffered the wrath of Zeus as a consequence, is one of the more challenging figures. From Aeschylus to Andre Gide, he is the central figure expression rebellion in multiple forms, techniques, and mediums--but always he is the rebel.

An examination of selected materials using the Prometheus legend should achieve several purposes:

1. The student will be encouraged to respond creatively and imaginatively through a medium of his own choice to the legend.
2. He will then be exposed to the artistic words of others who have interpreted the mythical figurehead in their own way.
3. Through this exposure, the student will participate in the techniques of analysis and appreciation of each word as an artistic expression, unique in its medium, individualistic in its philosophy, yet reflective of its time.
4. He will develop from the whole process confidence in his own critical judgment and establish a basis for his own standards of personal taste.

Hamilton, Edith. Mythology, pp. 68-73 (Creation of man)
pp. 75-78 (Prometheus and Io)
p. 167 (Hercules Frees Prometheus).

Read the above mythological accounts to become familiar with the details of the Prometheus legends. Using this information, direct student efforts toward creating imaginatively their own responses to the myth and its possible expansions using whatever they feel best expresses their reactions. Suggestions are as follows:

Compositions for Oral Reading

1. Write a literary or imitation ballad involving Prometheus as you see him (or choose one of the other figures).
2. Read and tape a short short story about Prometheus using any background sound effects you wish for dramatic effects.
3. Write and direct a short skit (class members may be performers) in which you place Prometheus in a current situation with modern day people (preferably national figures easily recognizable).

Compositions for Performance

4. Compose a folk-song accompanied by a string instrument using the myth in which a singer may perform solo or with a group of four or five people.
5. Write a narration in which each character may whistle or hum a motif which will identify him throughout as the story is read by a narrator.
6. Compose a skit illustrating the shenanigans of the immortals humourously (consult Hamilton for other legends if you wish).
7. Perform a dance--modern or ballet--in which you create the Promethian myth.

Drawings for Display

8. Depict the legendary figures in a drawing as you see them. You may use pen and ink sketches, charcoal, pastels, color crayones, oils, or what-have-you. If you imagine a scene with color as the most important element, create your impressions with irregular shapes of construciton paper on a colored background.
9. Collect and arrange on the desk a grouping of unusual objects which you feel expresses the emotional experience of the legend as you feel it.
10. A business major might prefer to exhibit a drawing made by typewriter character instead of the usual painter's tools.
11. Sketch a cartoon with caption immortalizing the immortals.

Construction for Display

12. Construct a mobile which relates to the legends.
13. A home economics major may construct a centerpiece using the Prometheus theme. Name it.
14. Construct an artificial flower arrangement illustrating the central theme, or a related theme, of the myth.
15. Prepare drawings with overlays for the overhead projector.

Aeschylus, Prometheus Bound

Man, from the earliest of his various cultures, has developed an interest in religious ideas--the Greeks were not an exception. As his culture became more sophisticated, so his religion emerged from a fundamental, uncomplicated kind to, in many instances, a highly complicated philosophical religion. What accounts for such an interest? What influences the forms that man's religious beliefs take? Once a man develops a more sophisticated religion, which is self-satisfying, what is his next step in his cultural development? What factors lead to the decadence and eventual destruction of a cultural group?

Prior to moving into a discussion of Aeschylus' play, review from the study of Antigone last year the Greek theatre and the concept of a tragic figure (Artistotle's Poetics), noting also the role of the chorus and the following terms: strophe, antistrophe, prologue, parados, exedos, episodes, deus ex machina.

Prometheus Bound is part of a trilogy (plus a satyr play) performed as part of a religious celebration. Is the myth one which would be suitable for a similar Christian ritual? What changes, if any, would be necessary in focus or character for a morality play? In what ways are Prometheus and Antigone both figureheads of defiance? Why is Prometheus given a way to succeed in his act of defiance, but Antigone is a "loser"? Compare Prometheus Bound and Antigone so that students are aware of the refinements in form and development of the concept of tragedy which Sophocles added to that of Aeschylus. For example, consider the question of the growth of character in each drama. The characters in Prometheus are static, while those in Antigone are dynamic. Is this simply because one is about immortals and the other concerns mortals, or is the difference apparent because the purpose of each drama is different? In what different ways does the audience react to the characters in each drama? What similar reactions? From where does dramatic tension come in each drama? Does suspense come about from ignorance of what will happen or how and when it will happen? Consider the relation of the setting to the form the drama takes. Prometheus must remain immobile--how does this affect the form and the shape of the drama? In what way does a lack of restriction free Sophocles in Antigone? What effect is generated by the speeches of the characters in each play?

Display the creative art works (drawing and constructions) of students related to the projects suggested earlier following the reading of the Hamilton accounts.

Perform the projects under compositions(literary and musical) in class for student evaluation (orally or written).

ALTERNATE APPROACH

1. Have several groups of students present a skit in which they show protest (whether in manner of dress, talking back, etc.).
2. Then raise questions as to why one might go against authority, established customs, laws, etc.
3. You may now assign Prometheus Bound (or perhaps you have in a previous class meeting) and also backgound materials relating to Prometheus. You need not discuss the drama itself unless there are questions about it.
4. Hold a mock trial in which Prometheus is to be tried as to whether his act was a crime or a justifiable act against authority. Remember: You may want to forget Prometheus has been bound with this in mind the attorney may want to create situations to their advantages.

Structure: Judge, baliff, prosecuting attorney, defense attorney, jury, witness (characters from drama--Io, Chorus, Gensis, Zeus.

Writing exercise: Observers may serve as reporters--newspaper, radio, T.V.; others may wish to draw pictures of the proceedings.

[See Appendix 11 for sample transcript of trial staged by one group of students at Southern University, Baton Rouge.]

IV. GRAPHIC ARTS IN THE PROTEST UNIT

PAINTINGS, ETCHINGS,DRAWINGS

This sequence plans for the use of works of several artists, to be studied together rather than distributed through the term. It relies on comparisons that teacher and students can make among the works as to methods and effects.

For purposes of this sequence, protest will be seen as the response of a man who thinks the world is dis-ordered; the protestor, in general, is dissatisfied and also has some idea of the way things should be. To understand the gesture of protest, it will be helpful to ask what order the artist subscribes to as well as what disorder bothers him. Some hints will be found in historical background material, but generally we will try to discover standards implied in the works themselves.

Works of art may register protest by means of some sort of heightening or distortion, giving us a picture of a world that is grotesque or somewhat perverse. When this happens, or when it is well done, we recognize both the perversity and the implication of what the natural and normal state of affairs should be. We can often decide what order, what standard an artist believes in by studying how he distorts the world in his art.

In this section built on a variety of graphic art, students may study and compare how the artists have used various sorts of distortion or exaggeration to protest -- how artists magnify what they see wrong in the world to call men to a better state of things.

MATERIALS will consist of a series of slides available from the ISE offices. Included are slides of paintings and etchings by Bosch, Hogarth, Goya, Kley and Orozco.

The following pages will contain notes on some of the materials and suggested approaches to discussion; but in every case the unit relies on class observation and discussion. In fact, one of the principle aims of this unit is to develop in the student a habit of close observation and of independent critical thought.

POLITICAL CARTOONS

A simple and familiar case of distortion in art is the caricature in current political cartoons in our newspapers.

These cartoons may be presented as representative of three distinct type of cartoons:

I. Cartoons that represent some perversion of the natural order of things, something that strikes us as grotesque and attempts to persuade us by shocking us.

II. Cartoons that reduce the subject to some particular feature or aspect ("image") which is heightened to an extreme.

III. Cartoons that operate by condensation, attempting to catch significance in one emblematic moment of gesture.

These arts of distortion make these cartoons propaganda: They are ways of being unfair in order to make a point. We will refer to them in taking up the other artist in this sequence, who may or may not be propagandists. But at this point discussion can take up points such as the following:

1. What is the difference between propaganda and art? Can a work (for example a cartoon) be both?
2. What is the difference between propaganda on an issue and the effort to point some general moral? (We will see the latter in Hogarth. Students may be able to think of examples on their own -- consider popular songs that make some "point" about love; consider hymns.)
3. Does distortion (as of a personality, here) have to be hostile? If not, how can reduction and distortion make a thing look attractive?
4. What differences are there between cartoons that try to persuade us and cartoons that play upon and confirm feelings we already have? Compare a cartoon about a political issue (say, taxation, or gun control, or two squabbling politicians) with a cartoon of Mao tse-Tung. What are the aims of the two different types? Which is likelier to be funny? Which is likelier to offend us? Suppose a cartoon somehow attacks us -- as in caricature of our leader, our organization, us as students -- is it intended then for us or for our enemies?

Slides of paintings by Hieronymus Bosch (about 1450-1516), Flemish:

The Bosch paintings are very puzzling. They are not propaganda, but they are full of a unique and vivid kind of distortion that seems to express a vision of things gone wrong -- a protest.

Bosch lived in the late medieval world, a religious world dominated by the Church's dogmas about man and the universe. Bosch assumed that his audience woulld agree with certain standard ideas: God created man and the world, and put everything in the world with a place and a purpose; since the Fall of man (see Bosch's painting of "The Garden of Eden") the order of things has been upset, by the sins of men and by the activity of devils; the duty of man is to avoid sin and to play the role assigned to him by God and by the Church.

In his paintings Bosch represents an extreme state of disorder, a world crowded with men doing strange and silly things and with wierd and unnatural devils. Bosch, a religious artist, has a vision of the world gone mad, everything out of place, overrun by perverse creatures and perverse activity. There is a mystery about just what Bosch meant to convey (apparently some of his inspiration comes from folklore), but in the light of his religious orientation we may consider the following:

1. He shows the foolishness of some human behavior and preoccupations (lust, pride, greed...)by showing them on a grotesque stage, stripped of the false context of life on earth, reduced to nakedness; his people are isolated from everyday life where they might seem normal or pass unnoticed. Ask students to discuss the effect of nakedness as they see it here. What are other possible effects?

2. He surrounds and mingles his men and women with monsters and devils and wierd structures, most of which he composes out of the jumbled parts of plants, trees, fish, animals. In almost endless variety he fills his pictures with grotesque and unnatural inventions. They seem to be emblems of

deviation from God's creation and plan. Consider particular creatures in discussion: do they seem frightening? Intriguing? amusing? disgusting? Why? Compare the effect to the cartoons of Group I (perversions of order).

3. An important part of the effect of these paintings comes from the proliferation of figures in them -- there is great energy and density to the swarm of figures. What is the effect? Is it urgency and alarm? Confusion? a satirically amusing busyness?

4. This unnatural vision is a distortion and heightening of things Bosch sees in the world, and therefore a comment of those things. It is also a world of its own. The crazy liveliness is interesting in itself. Bosch is another good case to discuss with respect to the problem of art vs. its message; as with cartoons that are mostly message but also contain something besides, Bosch raises an old question: should art mean or be? If something means, has a strong message, can it be art? The question is stronger here because Bosch obviously wants to tell us something, but he has obviously created a whole artistic world -- perhaps there is more art than message. Do they interfere with each other? reinforce each other? (Bosch slides are # 1-10)

William Hogarth (1697 - 1764), English

Hogarth's vision of the world is also a lively one; it is the opposite of Bosch's in being thoroughly secular. His scenes are busy, diverse, packed full of life and incident -- fuller than life, in fact, and that is one sort of distortion in these pictures. The pictures are not religious -- but they are moralizing. If Bosch expects you to share a religious code with him, Hogarth expects you to share a commonsense, practical, secular code of morals. His protests are against follies rather than sins.

The crowding of detail reminds us of Bosch; the pictures are fuller than we first realize, full of significant detail. In order to get the point of all that goes on in each picture, the modern student usually needs historical commentary, like that of Paulson quoted below. Hogarth's art catches the crucial, significant moment, or several together.

Most of the pictures catch a particular kind of meaningful moment: the instant when bad consequences descend, or the crucial moment of decision that is obviously going to lead to bad consequences. This is social art, about social behavior and the social consequences of it, as opposed to spiritual -- compare how Bosch strips away the externals of society, or how Goya blots them out in intense selectivity. Compare also the catching of a significant moment with the cartoon (Group III) that also catch one significant moment of gesture.

This is obviously art with a message and a moral: It shows people acting unreasonably, foolishly, running afoul of the order of society. Sometimes they are individuals, sometimes it is a whole general tendancy in English society going wrong, but always the message is a warning that follies cause damage.

There is a satire in these engravings, but the figures are not highly distorted. Hogarth dislied caricature. The effect of the pictures come from carful selection of moment and scene, and careful putting together of every possible detail that will reinforce the message.

If the teacher is including in the course an examination of the distinction between classic and romantic art, it may be desirable to develop part of that distinction here, especially in a comparison of Hogarth and Goya, in the following way: Hogarth shares the artistic ideas of the neoclassical eighteenth century in his aims and methods. Much of his method consists of allusion, often allusion to current events and issues, but also to the classics and the Bible (see, for example, pictures on the walls in many paintings that echo or comment on the scene within a room) This use of allusion suggests.

1. a social, public character of the art: it assumes an audience that shares a lot of the same education, the same religious training, the same notions of right and wrong, of sensible and silly success and failure, etc.

2. a more or less orderly view of the world, with enduring standards to refer to.

3. the response of the audience is assumed to be basically rational: compare the immediate emotional impact of Goya's late work. We are supposed to think through the details of the picture, to be reminded of other paintings, of Biblical stories, of recent political events.

All this contrast to the individual, emotional, and chaotic elements in much romatic art. The distinction is complicated by the fact that the world in Hogarth's pictures is disorderly; it does not look like "classic" art. But the distinction is there, and if it is developed here, the teacher may refer to it elsewhere in the course, in similar contrasts of music or literature of the two eras.

Our slides contain only one scene each from the two of Hogarth's "progress" series, in which several consecutive pictures tell a story. But if the teacher has access to any of the full series, he may want to discuss with his class the story-telling technique of pictures, compared to that of short stories or novels: the choice of scenes, the development of characters, the repitition of thematic details, the structure of rising action and resolution, and so forth.

Goya (1746-1828), Spanish Slides 22-29

The primary works of Goya studied in this unit are etchings from his long series (unpublished in Goya's lifetime) called Disasters of War. There are 83 pictures in the series, with quick, ironical captions or notes jotted down by the artist. To illuminate the effect that the medium has on the content of these etchings, a slide is included of Goya's painting "The Third of May"; that painting is, however, a very eloquent and masterful composition, and the teacher may want to discuss it at length separately, developing the contrast between the rigid, inhuman soldiers and the brightly lit, galvanized human victims. The paintings, slides #22-23, compare directly to a similar scene in etching number two, slide #25.

Compare effects of the color painting and the black-and-white etchings. The latter express a very dark vision of life, compared to the daylight of Hogarth. The absence of color, the looming black backgrounds and dark blurs of figures invoke gloom in themselves -- see the first etching (slide #24), "Gloomy Presentiments of Things to Come." But there is a more general effect at work in these pictures, the result of the technique of reduction. These stark pictures are reduced to the simplest and harshest presentation of suffering.

1. The scene is reduced -- the world of the pictures is confined to these immediate and overpowering facts -- nothing but this, no distraction allowed.
2. No detail irrevelant to the point is included -- indeed, very little supporting detail is allowed. Discussion might take up the different impacts of the reduction and Rosch's proliferation, or Hogarth's gathering of reinforcing details.
3. Human beings are reduced to anonymous victims and anonymous butchers. Is this generalization? Is it the same as classical or neoclassical generalization?
4. There is patriotic feeling and a particular enemy in the painting "Third of May." But there is much less, maybe none, in these etchings. The emotion is so basic and immediate that it does not bother to reflect any special patriotism, religion, class feeling, or even to protest any particular act -- not even any particular war. What order, what standards are invoked? What feelings of ours does the artist appeal to?

5. The absence of detail means that these pictures are not allusive, in the sense discussed under Hogarth. Compare the basically emotional response required by these etchings and Hogarth's, with their basically intellectual procedure demanded of the "reader."

6. The complete series of etchings is available in a Dover paperback; even if the class does not have access to the complete series, it may be useful to discuss the effect of such a long series, as part of the total impact of Goya's art. The titles, it should be noted, are often repetitive, sometimes more exclamations. One feels saturated, perhaps numb, after being bombarded with such a mass of horrors. What is the artist's intention? Is this likely to represent calculated effect, or something the artist could not stop producing, or what?

Heinrich Kley (early 20th century German)

Kley's is a vision of the ridiculous; if you are teaching the Absurdist unit, compare him to the materials in that: perhaps he really belongs there. But he may also be seen as very traditonal essentially in a stance of protest. He shares several preoccupations, for example, with Jonathon Swift, especially as seen in Gulliver's Travels: animal imagery, disgust at pride and pretension, contempt for the naked human animal.

Men and women are stripped naked, (compared nakedness in Bosch), or represented by various animals, both tactics to assault human pride, to puncture affectation. Henry Fielding (Preface to Joseph Andrews) defines the ridiculous as arising from affectation, growing out of either vanity or hypocrisy. Both are the targets of Kley's drawings.

Absurdity, crudity, cruelty, ugliness are hidden under pretenses, under the clothing and veneers of society. The truth is revealed by stripping away the false appearances, or else by heightening some fault into an animal caricature. Kley, like Swift, invokes the merciless standard of truth behind false show. Does this distinguish him from the absurdist? Discussion can raise the question whether a man has to believe in some standard of truth in order to be a protestor (this unit argues that he does); how can we tell Kley has a standard, if he does? Compare Kley, the man who reveals the ugly truth underneath, to a hypothetical artist (several can be named -- one perhaps is Melville) who calls appearences false, but does not claim to know what mystery lies underneath.

Kley's work, in general appearence, is more like the cartoons we began with than anything else in the unit. How are his drawings like political cartoons? Are they a sort of cartoon themselves? How do they differ? What is the relationship of humor to protest in cartoons? In Kley, if he is not a cartoonist?

Jose Clemente Orozco (1883-1949, Mexican)

This mural design expands the techniques of polemical caricature from cartoon to monumental public art. The arts of distortion are obvious; but in addition to the reductive stereotypes of militarist, capitalist banker, and sturdy peasant (which Orozco endows with a mythical life beyond propaganda), this work makes use of an extreme concentration of scene in ever dimension.

Teachers who are using the Myth unit in this course may want to refer here to works studied there, or may want to lead from this work on to further discussion of myth; this painting, in any case, represents a conscious effort to capture in art a modern myth in which the artist believes deeply, the spirit of the Mexican revolution.

The murals of Diego Rivera at the University of Mexico and other buildings in Mexico City can shed further light on the relationship of art to protest and social myth. The fighting of a revolution whether it be at the stage of street fighting or propaganda, involves one kind of protest art. The aftermath of a successful revolution breeds another. Often, the style is somewhat the same--often called Socialist Realism, but while one seeks to destroy the system in power, the other seeks to forward and entrench its own aims as the new system.

Students, when challenged, can bring into the classroom many examples of protest art . . . the Graphics in Muhammed Speaks, the Panther newspapers, local underground newspapers; on posters, record jackets and snapshots or slides of the work of local Black artists.

A glance through the I.S.E. slides of Afro-American paintings and sculpture (Driskell set and the Afro-American Artists, New York and Boston slides) reveals the extent to which protest dominates.

I. From Slide Set: A Survey of Afro-American Artists, Compiled by David Driskell

Clifford Jackson's - "Covered in Glory" (#1)
"Flag: Veronica's Veil" (#3)
as protests against the state and: "His Holiness (#2)
against the church.

Keith Morrison's protests against assassination and murder in:
"The Bodies of Their Sons" (#7)
"Free at Last" (#8)

Jacob Lawrence's - "John Brown Series" (#6)

Charles White's - "Nobody Knows My Name" (#13)

In the above mentioned works, each artist has used a markedly different style to register his protest.

Clifford Jackson uses a shocking juxtaposition of the familiar and unfamiliar to jar us into a new view of man's relationship to the supposedly benevolent church and state. Through his distortion of the flag and the ecclesiastical dress, he registers his rebellion toward these "sacred" symbols.

Keith Morrison deals both with a death of a leader--Martin Luther King--as well as the deaths of unknown young Black men, both shocking in nature. Jacob Lawrence deals with history familiar to everyone in "John Brown Series" (#6).

In "Nobody Knows My Name" (#13), Charles White has done quite the opposite from the above mentioned paintings. Between the title of the work and the man pictured in the drawing, we are shown the great agony of a living man, a beautiful spirit, who has been rejected by humanity because of the superficiality of skin color.

These slides, therfore, all deal in one way or another with overt protest. The following group, also from the Driskell set, depend on a more subtle form of protest, but one which has as much power. Instead of directly confronting the issues of discrimination, death, oppression by church, state or group, these paintings convey a sense of pride in heritage, pride in culture and in the strength, bravery and beauty of the race. Examples are:

John Rhoden's "Safari" (#11), a bronze sculpure portraying a procession of beautiful Black women walking.

Romare Bearden's "Three Muscians" (#4) is an affirmation of the spirit of Black music--one of the strongest of Black art forms in America.

Claude Clark's "Together" (#16) shows the mutual strength of the Black man and woman. In all of these three works--"Safari","Three Musicians" and "Together"--there is no attempt to merely imitate nature in the style of the work. The metal of the sculpture and the paint application in the paintings is used to accentuate the force within the subject rather than merely to capture the outward form. It is this kind of stylization that the African carver uses to call the spirit into a work of art. It is quite a different intent than much of the rational and overtly realistic art that Europe produced and which for many years formed a major influence in Anglo-American art.

Earlier in this discussion, the Murals of Diego Rivera were mentioned. Now we look at the mural as a monumental art form here on our own territory. The "Amistad Murals" (#15) at Talledega College illustrate protest art built right into the walls of a Black college. It raises the question as to how much is the existence of the school itself a protest?

II. From Slide Set: Afro-American Artists: New York and Boston

Protest against a government that demands respect for its outward symbols--the flag, the national anthem, its dominant religion, authority figures--and yet denies Black citizens the basic rights of citizenship.

"My Country Right or Wrong" by Cliff Joseph portrays Americans, both white and black,up to their ankles in the blood spilled by their nation. The flag is shown upside down. The citizens are wearing blindfolds, the better to ignore the atrocities committed in their names.

"Bobby Seale, Prisoner of War" by Dana Chandler, is another example of the use of the flag and an institution, the prison, to protest the treatment of Black Americans within the borders of their own country.

"Superman" by Cliff Joseph shows the ultimate irony of the pathetic clansman, trying to uphold white supremacy while his being is a mockery of the words he speaks. Again, a distorted flag carries the message with great impact.

"19 Black Profiles" profiles mixed with flag imagery testify in a quiet but insistant way to the fact that Blacks are an integral part of this country and are still waiting recognition.

"Man and His History" again uses the flag, but this time it represents the ground over which the Black man has walked since he dropped his chains and began to speak out for full citizenship. This work is a combined sculpture, painting. Most powerful.

Pride in history is another subtle form of protest as we have seen in the Driskell slides. Here again we find works that show African roots and the relationship to other New World Blacks in works such as: "Benin Triptych" by Stanley Pinckney, "Revelation of Kings" by Lonnie Jones, and "Cloth Vendors of Haiti" by Lois M. Jones.

Pride in heroes is another way of striking out at an unsympathetic establishment, especially if it fears those heroes; note "Malcolm," "High Priestess of Soul," and "Ameer Truth and the Universe," by Benjamin Jones as examples of such frustrating retaliation.

MAN AS PROTESTOR

APPENDICES

Page No.
APPENDIX 1-- RESOLUTION OF INDEPENDENCE 447
APPENDIX 2-- THE DECLARATION OF INDEPENDENCE 447
APPENDIX 3-- THE EMANCIPATION PROCLAMATION 452
APPENDIX 4-- JUSTICE DEMANDS IT 454
APPENDIX 5-- THE NIAGARA MOVEMENT CREED 456
APPENDIX 6-- EXCERPTS FROM TEN POLITICAL WRITINGS 459
APPENDIX 7-- THE BLACK DECLARATION OF INDEPENDENCE 463
APPENDIX 8-- THE HOBO'S EXPERIENCE 467
APPENDIX 9-- THE NEW DANCE STEP 468
APPENDIX 10--THE GOVERNOR'S CONVENTION 469
APPENDIX 11--THE TRIAL OF PROMETHEUS 470
APPENDIX 12--BLACK MOTHER PRAYING 472
APPENDIX 13--SYMPATHY 475
FOOTNOTES 476

APPENDIX 1.

RESOLUTION FOR INDEPENDENCE

June 7, 1776

(Journals of the Continental Congress, ed. by W. C. Ford, Vol. V, p. 425)

These resolutions were introduced by Richard Henry Lee of Virginia and seconded by John Adams. The first resolution was not voted until July 2; the others were acted upon later.

RESOLVED, That these United Colonies are, and of right ought to be, free and independent States, that they are absolved from all allegiance to the British Crown, and that all political connection between them and the State of Great Britain is, and ought to be totally dissolved.

That it is expedient forthwith to take the most effectual measures for forming foreign Alliances.

That a plan of confederation be prepared and transmitted to the respective Colonies for their consideration and approbation.

APPENDIX 2.

THE DECLARATION OF INDEPENDENCE

July 4, 1776

This text is taken from the version in the Revised Statutes of the United States, 1878 ed.

Richard Henry Lee of Virginia introduced three resolutions on June 7, 1776, one of which stated that the "Colonies are, and of right ought to be, free and independent States." A committee consisting of Thomas Jefferson, John Adams, Benjamin Franklin, Roger Sherman and R. R. Livingston was appointed on June 10, 1776, to prepare a declaration of independence. The committee's final draft was adopted on the 2nd of July, and on July 4, the Declaration of Independence was agreed to, engrossed, signed by Hancock, and sent to the State legislatures. By August 2, all but one signer had signed.

In Congress, July 4, 1776,

THE UNANIMOUS DECLARATION OF THE THIRTEEN UNITED STATES OF AMERICA,

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the Powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty to throw off such Government, and to provide new Guards for their future security.--Such has been the patient sufferance of the Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

He has refused his Assent to Laws, the most wholesome and necessary for the public good.

He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the accommodation of large districts of people, unless those people would relinquish the right of Representation in the Legislature, a right inestimable to them and formidable to tyrants only.

He has called together legislative bodies at places unusual, uncomfortable, and distant from the depository of their Public Records, for the sole purpose of fatiguing them into compliance with his measures.

He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the rights of the people.

He has refused for a long time, after such dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within.

He has endeavoured to prevent the population of these States; for that purpose obstructing the Laws of Naturilization of Foreigners; refusing to pass others to encourage their migration hither, and raising the conditions of new Appropriations of Lands.

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

He has made Judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries.

He has erected a multitude of New Offices, and sent hither swarms of Officers to harass our People, and eat out their substance.

He has kept among us, in times of peace, Standing Armies without the Consent of our legislature.

He has affected to render the Military independent of and superior to the Civil Power.

He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws; giving his Assent to their acts of pretended legislation:

For quartering large bodies of armed troops among us:

For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all parts of the world:

For imposing taxes on us without our Consent:

For depriving us in many cases, of the benefits of a Trial by Jury:

For transporting us beyond Seas to be tried for pretended offenses:

For abolishing the free System of English Laws in a neighbouring Province, establishing therein an Arbitrary government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies:

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:

For suspending our own Legislature, and declaring themselves invested with Power to legislate for us in all cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our seas, ravaged our Coasts, burnt our towns, and destroyed the lives of our people.

He is at this time transporting large armies of foreign mercenaries to compleat the works of death, desolation and tyranny, already begun with circumstances of Cruelty & perfidy scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their friends and Brethren, or to fall themselves by their Hands.

He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions.

In every stage of these Opporessions We have Petitioned for Redress in the most humble terms: Our repeated Petitions have been answered only by repeated injury. A Prince, whose character is thus marked by every act which may define a Tyrant, is unfit to be the ruler of a free People.

Nor have We been wanting in attention to our British brethren. We have warned them from time to time of attempts by their legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these usurpations, which, would inevitably interrupt our connections and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, Enemies in War, in Peace Friends.

We, therefore, the Representatives of the United States of America, in General Congress, Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and IndependentStates; that they are Absolved from all Allegiance to the British Crown, and that all political connection between them and the State of Great Britain, is and ought to be totally dissolved; and that as Free and Independent States, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do. And for the support of this Declaration, with a firm reliance on the Protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes and our sacred Honor.

JOHN HANCOCK

New Hampshire

JOSIAH BARTLETT,
WM. WHIPPLE,
MATTHEW THORNTON.

Massachusetts Bay

SAML. ADAMS,
JOHN ADAMS,
ROBT. TREAT PAINE
ELBRIDGE GERRY.

Rhode Island

STEP. HOPKINS,
WILLIAM ELLERY.

Connecticut

ROGER SHERMAN,
SAM'EL HUNTINGTON,
OLIVER WOLCOTT.

New York

WM. FLOYD,
PHIL. LIVINGSTON,
EVANS. LEWIS,
LEWIS MORRIS.

Pennsylvania

ROBT MORRIS,
BENJAMIN RUSH,
BENJAMIN FRANKLIN,
JOHN MORTON,
GEORGE CLYMER,
JAS. SMITH,
GEORGE TAYLOR,
JAMES WILSON,
GEORGE ROSS.

Delaware

CAESAR RODNEY,
GEORGE READ,
THOMAS McKEAN.

APPENDIX 3.

THE EMANCIPATION PROCLAMATION

January 1. 1863

(U.S. Statutes at Large, Vol. XII, pp. 1268-9)

BY THE PRESIDENT
OF THE
UNITED STATES OF AMERICA

A Proclamation

Whereas on the 22nd day of September A.D. 1862, a proclamation was issued by the President of the United States, containing among other things, the following, to wit:

> "That on the 1st day of January, A.D. 1863, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States shall be then, thenceforward, and forever free; and the executive government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom.
>
> "That the executive will on the 1st day of January aforesaid, by proclamation, designate the States, if any, in which the people thereof, respectively, shall then be in rebellion against the United States, and the fact that any State or the people thereof shall on that day be in good faith represented in the Congress of the United States by members chosen thereto at elections wherein a majority of the qualified voters of such States shall have participated shall, in the absence of strong countervailing testimony, be deemed conclusive evidence that such State and the people thereof are not then in rebellion against the United States."

Now, therefore, I, Abraham Lincoln, President of the United States, by virture of the power in me vested as Commander-in-Chief of the Army and Navy and government of the United States, and as fit and necessary war measure for suppressing said rebellion, do, on this 1st day of January, A.D. 1863, and in accordance with my purpose so to do, publicly proclaimed for the full period of one hundred days from the first day above mentioned, order and designate as the States and parts of States wherein the people thereof, respectively, are this day in rebellion against the United States the following to wit:

Arkansas, Texas, Louisiana (except the parishes of St. Bernard, Plaquemines, Jefferson, St. John, St. Charles, St. James, Ascension, Assumption, Terrebonne, Lafourche, St. Mary, St.Martin, and Orleans, including the city of New Orleans), Mississippi, Alabama, Florida, Georgia, South Carolina, North Carolina, and Virginia (except the forty-eight counties designated as West Virginia, and also the counties of Berkeley, Accomac, Northhampton, Elizabeth City, York, Princess Anne, and Norfolk, including the cities of Norfolk and Portsmouth), and which excepted parts are for the present left precisely as if this proclamation were not issued.

And by virtue of the power and the purpose aforesaid, I do order and declare that all persons held as slaves within said designated States and parts of States are, and henceforward shall be, free; and that the Executive Government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

And I hereby enjoin upon the people so declared to be free to abstain from all violence, unless in necessary self-defense; and I recommend to them that, in all cases when allowed, they labor faithfully for reasonable wages.

And I further declare and make known that such persons of suitable condition will be received into the armed service of the United States to garrison forts, positions, stations, and other places, and to man vessels of all sorts in said service.

And upon this act, sincerely believed to be an act of justice, warranted by the Constitution upon military necessity, I invoke the considerate judgment of mankind and the gracious favor of Almighty God.

I. LIBERTY VERSUS TYRANNY

APPENDIX 4.

JUSTICE DEMANDS IT . . . *

1874

Robert Elliott

It is a matter of regret to me that it is necessary at this day that I should reise in the presence of an American Congress to advocate a bill which simply asserts equal rights and equal public privileges for all classes of American citizens. I regret, sir, that the dark hue of my skin may lend a color to the imputation that I am controlled by motives personal to myself in my advocacy of this great measure of a national justice. Sir, the motive that impels me is restricted by no such narrow boundary, but is as broad as your Constitution. I advocate it, sir, because it is right . . .

In the events that led to the achievement of American independence the Negro was not an inactive or unconcerned spectator. He bore his part bravely upon many battle-fields, although uncheered by that certain hope of political elevation which victory would secure to the white man. The tall granite shaft, which a grateful State has reared above its sons who fell in defending Fort Griswold against the attack of Bendict Arnold, bears the name of Jordan, Freeman, and other brave men of the African race who there cemented with their blood the corner-stone of the Republic. In the State which I have the honor in part to represent the rifle of the black man rang out against the troops of the British crown in the darkest days of the American Revolution. . . .

At the battle of New Orleans, under the immortal Jackson, a colored regiment held the extreme right of the American line unflinchingly, and drove back the British column that pressed upon them, at the point of the bayonet. So marked was their valor on the occasion that it evoked from their great commander the warmest encomiums, as will be seen from his dispatch announcing the brilliant victory . . . .

But, sir, we are told by the distinguished gentlemen from Georgia (Mr. Alexander Stephens) that Congress has no power under the Constitution to pass such a law, and that the passage of such an act is in direct contravention of the rights of the States. I cannot assent to any such proposition. The constitution of a free government ought always to be construed in favor of human rights. Indeed, the thirteenth, fourteenth, and fifteenth amendments, in positive words, invest Congress with the power to protect the citizen in his civil and political rights. . . .

---

*from Congressional Record, 1874.

Are we then, sir, with the amendments to our Constitution staring us in the face, with these grand truths of history before our eyes, with innumerable wrongs daily inflicted upon five million citizens demanding redress, to commit this question to the diversity of State legislation?

These amendments, one and all . . . have as their all-pervading design and end the security to the recently enslaved race, not only their nominal unlimited dominion over them. It is in this broad light that all these amendments must be read, the purpose to secure the perfect equality before the law of all citizens of the United States. What you give to one class you must give to all; what you deny to one class you shall deny to all, unless in the exercise of the common and universal police power of the State you find it needful to confer exclusive provileges on certain citizens, to be held and exercised still for the common good of all. . .

There are privileges and immunities which belong to me as a citizen of the United States, and there are other privileges and immunities which belong to me as a citizen of my State. The former are under the protection of the Constitution and laws of the United States, and the latter are under the protection of the constitution and laws of my State. But what of that ? Are the rights which I now claim--the right to enjoy the common public conveniences of travel on public highways, of rest and refreshment at public inns, of education in public schools, of burial in public cemeteries--rights which I hold as citizen of the United States or of my State? Or, to state the question more exactly, is not the denial of such privileges to me a denial to me of the equal protection of the laws? For it is under this clause to the fourteenth amendment that we place the present bill, no State shall "deny to any person within its jurisdiction the equal protection of the laws." No matter, therefore, whether his rights are held under the United States or under his particular State, he is equally protected by this amendment. He is always and everywhere entitled to the equal protection of the laws. All discrimination is forbidden; and while the rights of citizens of a State as such are not defined or conferred by the Constitution of the United States, yet all discrimination, all denials of equality before the law, all denial of the equal protection of the laws, whether State or national laws, is forbidden.

The distinction between the two kinds of citizenship is clear, and the Supreme Court have clearly pointed out this distinction, but they have nowhere written a word or line which denies to Congress the power to prevent a denial of equality of rights, whether those rights exist by virtue of citizenship of the United States or of a State. Let honorable members mark well this distinction. There are rights which are conferred on us by the United States. There are other rights conferred on us by the States of which we are individually the citizens. The fourteenth amendment does not forbid a State to deny to all its citizens any of those rights which the State itself has conferred, with certain exceptions, which are pointed out in the decision which we are examining. What is does forbid is inequality, is discrimination, or, to use the words of the amendment itself, is the denial "to any person within its jurisdiction the equal protection of the laws."

Appendices 5 through 13 have been removed due to copyright laws.

WHAT'S HAPPENING IN THE HUMANITIES CLASSROOM:
TEACHERS TALK

WHAT'S HAPPENING IN THE HUMANITIES CLASSROOM . . . .

Teachers Talk

The following section will give you an idea of some of the ways in which the energy, inherent in all the ISE Humanities classes, has been manifested.

STUDENTS

Student answers to the question: "What did you do for your creative project?"

Took 50 to 60 slides in Wilmington, Delaware, inner-city to create a visual interpretation of two poems by The Last Poets.

Made lyrical movie visualization of part of Coltrane's Om.

Took slides to illustrate own poetry.

Scupted human figures from forks and spoons.

Video-taped own ending for The Spook Who Sat By The Door.

Did a slide production entitled "Going to Chapel."

I participated in a performance of "Growing Into Blackness."

Another student and I acted out a skit we wrote based on the African Novel "Familiarity is the Kingdom of the Lost," by Dugmore Boettie.

Demonstrated macrame.

Painted a poster and made an African costume.

Filmed "Hell Week."

Participated in two plays: "Growing Into Blackness" and "Family Portrait" (New Plays for the Black Theatre), and presented leather wallet decorated in my own design.

Two of us did a creative dance.

Two of us did a report on the Blues from our experiences.

I wrote several poems.

Drew some water color paintings and worked with paper mache.

Made a half-hour silent film comedy with the help of several classmates.

Made a film of my hometown dramatizing the two "sides of the tracks."

"....and for your research project?"

I brought my brother-in-law in who showed slides of Hong Kong, Vietnam and the Bishop Homecoming Parade.

Did a comparison of Bessie Smith and Robert Flack's music.

Discussed several novels by Richard Wright and compared them.

Brought in Reggie Montgomery of the Janus Players to talk to us about his development as an actor and as the director and founder of the Janus Players.

I made a comparison/contrast of the works of Phyllis Wheatley, Gwendolyn Brooks, and Nikki Giovanni.

Presentation of early blues.

A review of Black history through records on the subject.

TEACHERS

(excerpts from teacher reports)

CLASS OUTLINE

SAMPLE 1
Presentation of materials by teacher through direct presentation, exhibits for whole student body, presentation by students.

Some are presented by instructor:

- Egyptian Literature
- Health Food
- Art of Women
- Women Writers
- Food of the World

Exhibit:

- "Art of Africa"
- "From Alchemy to Chemistry"

Class Assignment:

- Design a piece of architecture.
- Report on "Outdoor Murals in Atlanta."
- Write something.

Steve Seaberg
Clark College

* * *

SAMPLE 2
Course structured around perception and mythology (the warp and woop of the tapestry of the year).

Purpose: : to trigger a critical awareness of the impact of mass media upon the structuring and dissemination of myth and life styles.

Perception: simple--of objects more advanced--environment complex--emotional attitudes.

Activities: Direct experience of African artifacts.
Film "Dead Birds"--uses of ritual objects in social content.
Held mythtelling hour with African teacher.
Went on to explore myth in Near Eastern, Indian, and Egyptian Cultures.
Many student activities to examine more concretely the concepts and cultures involved.
Examination of blues moods as relfected in literature and art and projected through mass media to create myth and life styles "Illusion or Reality?"
"The Changing Image of Blacks in TV and Motion Pictures"
Students presented examples using media effects--performed again on several occasions.

Separate From Classroom: Lecture series on traditional humanities subjects.

Next year, Kenneth Clarks' Civilization Series will be shown.

Geraldine Totten
Bennett College

* * *

Sample 3

The class sessions which have gone best this semester were those which coordinated literature, art and music. Specific examples follow:

1. "Four Women" - the mini unit which included the presentation and discussion of female types as seen in El Hajj Malik by N. R. Davidson, Jr., the four women heard of in Nina Simone's recording, the women seen in slides of women in paintings by Afro-American artists,and the verbal plus visual pictures of women given in the film strips and recording on "Womanhood" in the series Black Poetry, Black Images.

2. "Protest Against War" - the mini unit which included the reading of poems from Poems of Protest Old and New, the viewing of Goya's "Disasters of War," "The Execution of the Citizens of Madrid," and the playing of the recording of "The Battle Hymn of Lt. Calley."

3. "Protest Against War" - a second mini unit which included the listening to Britten's "War Requiem," the analysis of Picasso's "Guernica," and the study of Roy Campbell's protest poem, "Toledo, July 1936."

4. "Autobiography" - a mini unit which included the attendance of students at the production of the musical "George M" which depicts the life of George Cohen, viewing of Marc Chagall's "I and My Village" which depicts the childhood experiences of the artist's life in Russia, and listening to and seeing the filmstrip recording of two of the series from The Black Experience: The Arts, "James Earl Jones" and "Jacob Lawrence" actor and painter respectively, plus reading Moving On Up by Mahalia Jackson.

5. "Dance As An Art Form" - a unit which included the reading of mimeographed, teacher-prepared handouts describing the basic types of dance popular in this country, watching a film on "The Art of Dance," attending a lecture-demonstration on "Dance Is Art" by the University's Physical Education Department, and practicing the waltz in the classroom. (Believe it or not, only three students in forty knew how to waltz.) The unit was culminated with each student presenting a creative dance, fully costumed, to the entire class.

6. "Gwendolyn Brooks" - a unit which included the listening to a recording of Miss Brooks reading her own poems, comparing various photographs of Miss Brooks, studying three accounts of biographical sketches written about her at three intervals in her life, the reading of selected poems written by Miss Brooks to music by individual students, preparing collages, cartoons, and posters based on themes found in Miss Brooks' poetry and ending the unit with required attendance at the all-college convocation at which Miss Brooks was the guest lecturer for "Fine Arts Week."

7. "Protest Against Man's Inhumanity to Man" - a unit which contained a look at violence as a result of denial of basic human wants and needs, and a consequent loss of a sense of human values because of our society. We began with a listening session where students heard Lou Rawl's "Dead End Street" and discussed the similarity of the situation to that of Bigger Thomas in Richard Wright's Native Son and Raskolnikov in Fyodor Dostoevsky's Crime and Punishment. Discussion followed with the two novels being juxta-posed with the following objectives in mind:

    To see callous murders as a by-product of the seamy side of human life.

    To discover what the ghettoes too often produce.

To reveal the dehumanizing effect of this daul system in American life at its worst.

To follow a native son to his naturally violent end after a series of violent crimes.

To note man showing discontent and to point out that discontent is often the spur of progress.

Photographs of various sections of the cities in the two novels were viewed and compared. Various passages of each novel were presented as students used chamber theater and improvisational techniques for oral presentation to the class.

8. "Protest Against Man's Inhumanity to Man" - a mini unit which went exceptionally well.

Joyce Peoples
Alabama A&M University

* * *

SAMPLE 4

The major thrust of classroom work this term will be toward a television film production in which students will utilize concepts and techniques in imaginative use of literature or the creative writing of class members, in music, in art, in drama, in dance, in theatre, in editing, and in the technical problems involved with such a production. A rough schedule of activities in order to finish work for a fifteen to twenty minute film is as follows:

Week I- Formulate the thesis statement for the production. Discuss ideas and approaches. Examine Film Scripts One and Film Scripts Two, Film and Literature, Elements in Film, and Understanding Media. Outline the duties for each group: preparation of working script, visual script, sound script, performers, technical crews, editors, and others such as scheduler, prompter, etc. Back to thesis statement to revise into a final form if discussion has brought to light ideas not previously considered.

#1. Each student write a synopsis due. Instructor will read, make comments, and turn over to dialogue script group.

Dance Studio
Week II

Dialogue group review synopses, each in group write "treatment" for presentation to class. If this would interrupt dance class schedule, let committee read "treatments" to each other and decide which to use. Begin preparation of "working" script immediately. All "treatments" must be turned into instructor when committee has finished with them.

Visual script group and sound script group begin looking for materials related to thesis statement. Keep a bibliography of sources consulted and a couple of sentences giving some idea about the work of art, music, picture, or what-have-you. Combine all bibiographical sources and let instructor get them reproduced for entire class. You will need to examine much, much material, most of which you will not use--but to get credit for your efforts, list them in the bibliography. Performers may practice oral reading, taping yourselves to hear what you sound like, technical crews may work with Mr. Tanner.

Required attendance:
1) African Art Exhibit
2) "Black Artists on Art" (Choral Room)

#2&3 Note: A critique on both is due. You may evaluate them separately or in one longer paper if you prefer. Do not be vague or general in your discussion. Support your statements with facts.

WeekIII

Continue to work in dance studio this week in class, but for homework, continue working on your special projects.

Week IV

Working script ready for director & his assistant, performers and understudies to begin rehearsals during class. Script writers listen and be prepared to revise whete necessary. Sound and visual scripts start shaping your materials as you listen to rehearsals. Rehearse like mad through Week V. Shape dialogue script into final form so that sound and visual script choices may be made. Suggest making a tape recorder of all dialogue so that visual and sound scripts may be timed with dialogue before final rehearsals.

Required attendance:
1) Jamaican Folk Dancers in Lee Hall
2) Orchesis Concert Winter Wood

#4&5 Note: Critique due on each group.

Week V

Madhouse week!!!

required attendance:
Black Poetry/Black Music Program in Lee Hall
#6 Write a critique due

Week VI

Still a madhouse! Technical crews, costuming, props, etc. have yourselves well under control. Scheduler must schedule all scenes with a backup schedule for each class period if someone doesn't show.

Week VII

Dress rehearsal. Deliver a dialogue script with sound and visual directions to Instructional Media Center. Arrange this rehearsal in studio for live acting. Have all visuals mounted and ready to use--this included credits at end.

Filming begins. Scheduler may arrange five days with IMC. If you need to revise time.

Week VIII

Still filming. Keep going.

Week IX

Look at the films at least twice. Take notes and evaluate. If anything can be refilmed and should be done, try to arrange to do so. If you feel everything has been done as well as expected, try to edit any bad shots and hope it can be done successfully.

Week X#7 Keep a journal of what you do each week and the amount of time you spend doing it. This will be due the day of the final. [You will be expected to write a detailed analysis of your part in the project and an overall evaluation#8] By this time, you should know what to look for, what to listen for, and should have much to say that is worth listening to--here's the catch: if you have played around too much, by this quarter your analysis will show it, so work hard, and pay attention to what you are doing.

Note: the eight written reports, analyses, critiques, evaluations, etc. which are due. Those may not be turned in after due date unless you have properly executed excused absence from your dean, in which case it is due the second class meeting after your return. Failure to note that these are required activities will result in penalties. These are not to be long written reports, but well written ones that say something specific. If you miss a concert or exhibit, you may do library research for a 5 page, typed paper, using footnotes and bibliography correctly.

Mary Blackstock
Florida A&M University

* * *

SAMPLE 5

CULTURAL AFFIRMATION IN AFRO-AMERICAN DRESS

Objectives:
1. to spark creative awareness and perception through the art of tie/dyeing
2. to encourage the use of this art in everyday life styles, on campus as well as in community life
3. to stimulate interest in enterprizes using this art

Materials: 12 packages men's handerchiefs; assorted Rit dyes, rubber bands heavy twine, vessels for dying, pails,etc. and a hot plate.

Procedure: (NOTE: this activity was used to launch a contest between class sections to select the girl who most creatively applied the art of tie/dyeing to her personal dress, and to choose the room in the dormitory where tie/dye had been used most creatively)

1. have kettle of boiling water available; arrange vessels.
2. demonstrate basic tie/dye patterns; folding, knotting, and the sunburst. Suggest how a variety of color schemes may be obtained: (1) by emersing an entire article in one color, (2) by dying ends of an article one color and the ends another or a combination of colors, (3) by emersing folded portions of all of an article in various colors.
3. pour Rit into each vessel; emerse tied material into vessel and hold until the desired color becomes manifest; squeeze out excess dye; rise under cold tap; remove rubber band; hang to dry, or press with iron.
4. display dyed articles; solicit from class methods for forming a color wheel display; select 4 different patterns and display.

Evaluation:
1. set dates for tie/dye contest
2. formulate with students a criteria for judging
3. set prize limits
4. secure judges
5. arrange for display of articles dyed in class somewhere on campus
6. film and make color pictures of both prize-winning and other miscellaneous objects

Geraldine Totten
Bennett College

SAMPLE 6 A UNIT ON AFRICAN CULTURE

A way to introduce all areas of the arts in the context of one society and culture.

This unit was of high interest to the students who want to know more about African culture and how Afro-American culture grew out of it.

Since there are a number of Nigerian students and two Nigerian faculty members on our campus, and the teacher conducting this class lived for two years in Nigeria, Nigeria was the main focus of this unit. Since most of the student's ancestry probably leads back to the shores of Nigeria, it is a logical area to study for that reason also.

Areas of the arts covered:

Architecture:	Rural areas and urbanization today Slides taken by instructor in Nigeria Movie: "Lagos" available through Nigerian embassy Washington, D. C.
Sculpture:	Slides of African sculpture available from U.C.L.A. purchased for $30.00 Examples of sculpture brought to class by instructor
Drama:	Movie: "Duro Ladipo" about Nigerian playright Duro Ladipo and his attempt and success at using ancient Yoruba myth and traditional forms in modern folk opera in Western Nigeria. Play: Students read the "Swamp Dwellers" by Yoruba playright Wole Soyinka.
Music:	Albums: "Ekonda" recorded by musicologist Alan Merriam in the Congo. Gave the students an opportunity to hear authentic traditional African vocal music. "African and Afro-American Drums" edited by Harold Courlander/Ethnic Folkways Library FE 4502. Drumming from Congo, Nigeria, Madagascar, Ruanda, South Africa, Surinam, West Indies, Brazil, U.S.A. Traces the complex rhythms of African drummers from their homeland to the New World. Several students developed modern dance coreography to bands on this album.

"Missa Luba" sung by Les Troubadours du roi Baudouin in Congo. One side is the mass sung in congolese style. . .chorus and drums, the other is traditional songs of congo. This music is very haunting and beautiful. The students responded very well to it.

Singles: High-life. . .from Nigeria and Congo. The students had an opportunity to hear what their contemporaries in Africa are dancing to. On these records it is possible to hear what started in Africa, came to the new world and has now returned to Africa. Much of High-Life is played on European and African instruments, has Afro-Brazilian beat or sounds like an imitation of James Brown. The students learned how to dance to "High-Life" to these 45's.

Instruments: We had a number of sessions experimenting with authentic African instruments; the skin and ceramic drum, two thumb pianos, and a dancing belt. Voice was added. Some interesting results.

Much discussion about what is African in Black American music of yesterday and today.

Crafts: Fabrics and African dress:

The students learned tie/dye techniques in class. Those that got inspired came to the art workshop and dyed sheets and quantities of store bought cloth. Several young ladies made bubas and lappas. Some of the men made shirts and agbadas. All were presented in class as creative projects. One young man made a number of long robes over the course of the school year and sold most of them. The students who got this involved in tie/dye and sewing got very proficient at it.

Mud sculpture:

There is a tradition in Africa of erecting shrines containing painted unfired mud sculpture of religious and secular figures. See Ulli Beier's book "African Mud Sculpture " Some students experimented with clay in this connection.

The mask:

Some students painted masks, but this is an area that could be explored in some depth in a unit on Africa such as this. The students handled wooden and brass masks in class and discussed slides of masks, but did not actually make three dimensional masks.

African Writing:

Poetry: "Modern Poetry from Africa Penguin.

Short stories and excerpts from novels: African Writing Today ed. by Ezekiel Mphahlele

Students read aloud from this book in class. We read selections representing animal fables, traditional heroic tales, village situations, and modern urban melodramas.

Novels: Each student read a novel by a modern African writer. They wrote short reviews of the novels and discussed them in class. Two students did a dramatic skit based on the novel they read.

Discussion of African Culture:

Several guests from Nigeria who are on our campus came in and discussed the old customs from home and the impact of Western ways on Nigeria today.

OVERVIEW

Through the experiences in this unit, the students were able to see the function and meaning of the various art forms as they relate to a relatively momogeneous culture and also to see what happens to a culture when it comes in contact with an alien culture. The students had many comments about the unit, but basically they all felt that it exploded a lot of misleading myths that they had held about Africa in the past. They felt an increase of pride in heritage and throughout the rest of the year have experimented with African dress, crafts, hair plaiting styles and poetry referring to heritage.

This unit was followed by a unit on Afro-American culture. This unit was explored in much the same way as the African unit, but the method was different. The students presented almost all the materials on the Afro-American unit. They presented both research projects about past cultural achievement and creative projects reflecting what they felt was their role as black american artists.

In the spring, separate units were presented on contemporary dance, painting and sculpture, architecture, drama, and poetry, by guests in these various fields, slides, film, student research. Always the discussion led to where these forms originated and developed. What did Europe contribute, Africa, Asia. . . . .

Sara Hollis
Bishop College

SAMPLE 7

ACTIVITY: MISSION POSSIBLE

For these activities the class was divided into two groups--one African, the other Japanese. Each group was given an entire class period for their presentation. Cooperation among members of the group was stressed. Students had a week and a few days to prepare. All of the art forms must have been represented in some way. We had art sessions at night to teach students tie dyeing, woodcutting; art materials (watercolors, paper, clay, etc.) that were left over from last year were used. We suggested rocks, dirt, stones, sticks, etc. (things that would easily be obtained) to construct replicas of buildings or dwellings. The activity was dependent on library work. We also suggested making their own musical instruments or using tape recorders to make unusual music. Various items could be borrowed from the library or from persons students may know.

I. As a tribute to Africa--the land from which you were uprooted--you are to introduce us to the culture of the Yoruba and Ibo tribes (or any other tribes you wish). You are to expose us to the music, dance, architecture, etc. of these tribes.

Some Suggestions

(1) woodcuts for prints of masks, fetishes, etc.
(2) dance done to reading and/or singing of an African poem
(3) presentation (pantomine, dramatic enactment, discussion) of an African tribal ritual of birth, death, marriage, etc.
(4) African wood sculpture
(5) African architecture (drawings, clay models or other replicas)
(6) Tie dyeing (may be used as costumes or exhibition)
(7) brief review of an African novel
(8) significance of proverbs in African culture (this would be comparative study)

II. Your mission is to make us aware of that which makes up Japanese culture. One way to do this is to expose us to the music, dance, literature, architecture, etc. of Japan. We don't want just talk sessions; we're a group who likes action.

(1) creative dance done to a reading of Haiku poetry (combining music, dance, literature)
(2) Japanese architecture (drawings, clay models or other miniature replicas of a pagoda, temple, etc.)
(3) woodcuts for prints (depiction of Japanese scenes)
(4) rock garden (Japanese style)

(5) traditional Japanese clothing (pieces of material that has been painted with various Japanese designs can be put on exhibit)
(6) traditional flower arrangements that give insight into the relationship between man and god
(7) presentation (pantomine or chamber theatre) of a ritual of birth, death, marriage, etc.

JoAnn Marx
Nena Gillie
Southern Univeristy
Baton Rouge, Louisiana

SAMPLE 8:

(Statement of Purpose - Humanities)

Man is constantly evolving. His mind is ever expanding; therefore, his view of the world is constantly changing. This, in turn, changes man's creative expressions.

It is at this juncture that the Humanities, as a course of study, must reflect that change.

This is the challenge to the Humanities students here at Norfolk State College.

Predicated upon this thesis, our course of study begins with:

I. The creative urge - The divine reason for "Becoming"

   a. How man creates
   b. Seven functional roles of the creative arts
   c. Life - A religious drama in traditional Africa as expressed through:

      1. spoken word (Proverbs - Folk tales)
      2. dance - drama
      3. applied art (symbols)
      4. music

From time to time, man's creative urge has been stifled, either by himself or his fellowman. He responds on a new plane of thinking and becomes--

II. Man, the protester

In this study, we focus particularly on African and Afro-American Arts as vehicles of expression.

And so man responds, and in that response, he reasserts and reaffirms the will to be a true creator and stands as:

III. Man, the witness

Thus, the cycle repeats itself and during each completed cycle, there is manifested - change - the reason for man's expressions.

These Humanities classes will be engaged in a search for new art forms to express the eternal truths of man and his "Being." This will inevitably begin the reconstruction of a new system of values, perhaps fashioned out of a usable past, and definitely preparing for a new world which is upon the threshold of birth.

This personal resource, expanded and strengthened by additional ones, would also be effectively used in teaching the existing Afro-American Music course, and for developing the Music Appreciation courses in the Music Department at Norfolk State College.

Catherine Clarke
Norfolk State College

HUMANITIES TEACHERS
THIRTEEN COLLEGE CONSORTIUM

	1968-69	1969-70	1970-71	1971-72
ALABAMA A & M	Dorothy Simpson Ed Johnson Missouri Terrence	Dorothy Simpson Joyce Peoples	Dorothy Simpson Joyce Peoples	Joyce Peoples
BENNETT	Geraldine Totten	Geraldine Totten	Geraldine Totten	Geraldine Totten
BISHOP	Augusta McSwain	Sara Hollis Augusta McSwain	Sara Hollis Augusta McSwain	Sara Hollis
CLARK	Terry Baker Ann Carter	Terry Baker Jim Vincent	Steve Seaburg Louise Etheridge	Steve Seaberg
FLORIDA A & M	Mary Blackstock Julien Compton	Mary Blackstock Julien Compton	Mary Blackstock Julien Compton	Mary Blackstock Julien Compton Rose Barber Inga Fahs
JACKSON STATE	Dilla Buckner Iely Burkhead	Dilla Buckner Iely Burkhead	Dilla Buckner Iely Burkhead	Dilla Buckner Judith Krabbe
LINCOLN UNIV.	James Slevin Robert Andrews	James Slevin Robert Andrews	James Slevin Robert Andrews	Jim Quinby
MARY HOLMES	none	Stephen Wilmore	none	none
NORFOLK STATE	Mark Booth	Raymond Hedin Diana Lane	Raquel Goldberg Judy Grace	Catherine Clarke
NORTH CAROLINA A & T		Othello Shores Eleanor Gwynn	Othello Shores	Othello Shores Eleanor Gwynn
SOUTHERN Baton Rouge	JoAnn Marx Frances Austin	JoAnn Marx Nena Gillie	JoAnn Marx Nena Gillie	JoAnn Marx Nena Gillie

TALLADEGA	Vincent DeBraun	Jeffrey Price Orin Hall	Jeffrey Price	Syed Yunus Mary Jones
TENNESSEE A & I	Erna Jackson Vesta Wheaton	Erna Jackson Vesta Wheaton	Erna Jackson Vesta Wheaton	Erna Jackson
VOORHEES	Amelia Hicks James Byrdsong	Amelia Hicks	Amelia Hicks	Amelia Hicks

FIVE COLLEGE CONSORTIUM

ST. AUGUSTINE				Helen Othow
LANGSTON				Julian Northington
SOUTHERN Shreveport				Gerald Cotton
TEXAS SOUTHERN				Mance Williams

(no teacher at Elizabeth City)